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# **KAREN MARKHAM**

**PIANO SONATA**

**VISIONS OF A WANDERER**

**AMBER SHADOWS**

**SAJUDIS**

**WHIRLIGIG**

**HOW STILL THE HAWK**

**CIRCLING THE COLD CENTRE**

**IN SEARCH OF THE QALB**

**COMMENTARY**

**SUBMITTED FOR THE DEGREE OF PHD IN COMPOSITION**

**UNIVERSITY OF DURHAM**

**OCTOBER 1993**

# **PIANO SONATA**

**BY**

**KAREN MARKHAM**

For Martin

## **PIANO SONATA**

First performance: 26th January 1989  
Leeds University  
Martin Roscoe

Duration: 20 minutes





Handwritten musical score for the first system, measures 1-15. The score is written on a grand staff with treble and bass clefs. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* (mezzo-forte) and *ms* (marcato). Pedal markings include "(Pedal...)" and "middle pedal".

Handwritten musical score for the second system, measures 16-20. The notation continues with intricate rhythmic figures and dynamic markings like *mf*. Pedal markings "middle pedal" are present.

Handwritten musical score for the third system, measures 21-25. The music features a variety of rhythmic textures and dynamic markings including *mf*. Pedal markings "middle pedal" are indicated.

Handwritten musical score for the fourth system, measures 26-30. This system includes the tempo marking **Allegro** and a metronome marking of  $\text{♩} = 108$ . The notation includes *sfz* (sforzando), *mf con spirito*, and *(simile)*. Pedal markings "middle pedal" and "Tenuto" are present. The system concludes with a *ped.* (pedal) marking.

Handwritten musical score system 1. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have a bass clef and a key signature of one flat. The music features a series of chords and melodic lines. The bottom staff has a 'Pedal' marking.

Handwritten musical score system 2. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef and a key signature of one flat. The music features a series of chords and melodic lines. The bottom staff has a 'Pedal' marking.

Handwritten musical score system 3. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef and a key signature of one flat. The music features a series of chords and melodic lines. The bottom staff has a 'Pedal' marking.

Handwritten musical score system 4. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef and a key signature of one flat. The music features a series of chords and melodic lines. The bottom staff has a 'Pedal' marking.

Handwritten musical score for piano, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings.

Key markings and annotations include:

- ritardando e diminuendo poco a poco*
- Andante espressivo* (marked with a tempo change of 36)
- Amoroso*
- lit un poco*
- a tempo*
- lao rib. ... a tempo*
- pp cresc poco a poco*
- mf* (mezzo-forte)
- una corda*
- Tre corde*
- pp* (pianissimo)

The score is written on five systems of staves, with various musical notations such as notes, rests, slurs, and dynamic markings throughout.

Handwritten musical score for a piece in 2/4 time, marked "lento". The score is written on three staves. The first staff has a tempo marking "lento 2/4" and a dynamic marking "mp". The second staff has a dynamic marking "pp" and a marking "Pedal". The third staff has a dynamic marking "pp" and a marking "Pedal". The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations in Italian, including "con espressione" and "no corde". The score is divided into measures by vertical bar lines.

Handwritten musical score for a piece titled "Allegro" in 2/4 time. The score is written on three systems of staves. The first system includes a piano part (left) and a violin part (right). The piano part starts with a forte (f) dynamic and a piano (p) dynamic, while the violin part starts with a piano (p) dynamic. The second system continues the piano part with a piano (p) dynamic and a violin part with a piano (p) dynamic. The third system includes a piano part with a piano (p) dynamic and a violin part with a piano (p) dynamic. The score is marked with various dynamics (f, p, mf, mp, sfz, marcato) and articulations (accents, slurs, staccato). The tempo is marked "Allegro" and the time signature is 2/4. The score is written in a clear, legible hand.

Handwritten musical score for "The Rose Tree" on a grand staff. The score is written in treble and bass clefs with a key signature of one flat (B-flat). It includes various musical notations such as notes, rests, and fingerings. There are handwritten annotations: "middle pedal" at the beginning and end, and "basso" above a section. The score is divided into measures by vertical bar lines.

70

mp f 6um

PAN-A3 18 STAVE

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Handwritten musical score system 1, featuring a treble and bass staff. The treble staff contains a series of chords and melodic lines, with a measure number '75' written above. The bass staff contains a complex rhythmic pattern with many beamed notes and slurs.

Handwritten musical score system 2, featuring a treble and bass staff. The treble staff contains a series of chords and melodic lines. The bass staff contains a complex rhythmic pattern with many beamed notes and slurs.

Handwritten musical score system 3, featuring a treble and bass staff. The treble staff contains a series of chords and melodic lines. The bass staff contains a complex rhythmic pattern with many beamed notes and slurs.

Handwritten musical score system 4, featuring a treble and bass staff. The treble staff contains a series of chords and melodic lines. The bass staff contains a complex rhythmic pattern with many beamed notes and slurs. The system includes tempo markings: *Andante espressivo* and *Allegro*. A measure number '85' is written above the treble staff. The system ends with the instruction *una corda* and a *Soloso* marking.



*Più Lento*

*a camp*

*ab. f*

*una corda* - - - - - *tre corde*

*Pedal*

*mf*

*crescendo*

*poco a poco* - - - - -

*130*

*Poco Meno Mosso*  $\text{♩} = 88$

*140*



Handwritten musical score system 1. It features three staves (treble, middle, and bass clef). The music includes complex chords, some with accidentals (sharps and flats), and various rhythmic markings. A measure number '145' is visible at the beginning of the system. There are also some handwritten notes like 'sua' and '55'.

Handwritten musical score system 2. It continues the composition with three staves. The notation includes many beamed notes and complex chord structures. Measure numbers '155' and '160' are present. The handwriting is dense and detailed.

Handwritten musical score system 3. This system also consists of three staves. It shows a continuation of the musical themes with various chord progressions and rhythmic patterns. Measure numbers '160' and '165' are visible.

Handwritten musical score system 4. The final system on the page, featuring three staves. It includes measure numbers '170' and '175'. The notation is consistent with the previous systems, showing complex harmonic and rhythmic structures.

Handwritten musical score, measures 165-175. The score is written on two staves. Measure 165 starts with a treble clef and a key signature of one flat. The music features complex chordal textures with many accidentals. Dynamic markings include *mf* and *mp*. Measure 175 is marked with a measure rest and a *mf* dynamic.

Handwritten musical score, measures 180-195. The score continues on two staves. Measure 180 has a *mp* dynamic. Measure 190 is marked with a measure rest and a *mf* dynamic. Measure 195 is marked with a measure rest and a *mp* dynamic. The notation includes various chordal structures and accidentals.

Handwritten musical score, measures 195-215. The score is written on two staves. Measure 195 is marked with a measure rest and a *mf* dynamic. Measure 200 is marked with a measure rest and a *mf* dynamic. Measure 210 is marked with a measure rest and a *mp* dynamic. The notation includes various chordal structures and accidentals.

Handwritten musical score, measures 215-235. The score is written on two staves. Measure 215 is marked with a measure rest and a *mf* dynamic. Measure 220 is marked with a measure rest and a *mp* dynamic. Measure 230 is marked with a measure rest and a *mp* dynamic. The notation includes various chordal structures and accidentals.

Handwritten musical score system 1. It features a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A measure number '145' is written above the staff. The system concludes with the tempo marking 'Lento. Tempo Primo'.

Handwritten musical score system 2. It continues the musical piece with similar notation. A measure number '200' is present. Performance markings include 'Ritardando' and 'cantabile'. The system ends with the instruction 'Pedal'.

Handwritten musical score system 3. This system includes the marking 'Tempo' and 'ritenuto'. It features complex chordal textures and melodic passages. The system concludes with the instruction 'Pedal'.

Handwritten musical score system 4. It begins with the marking 'Tempo' and 'espress'. A measure number '205' is written above the staff. The system includes dynamic markings such as 'mp' and 'p'. It ends with the instruction 'espress'.

Handwritten musical score for the first system. It features a treble and bass staff with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *me*, *espress*, and *mf*. A section of the score is bracketed and labeled with a circled '5'.

Handwritten musical score for the second system. It continues the complex rhythmic patterns. A section is marked with a circled '3'. The dynamic marking *f appassionato* is present. The system concludes with a double bar line and a section of notes marked with a circled '210'.

Handwritten musical score for the third system. It begins with a section of notes marked with a circled '7'. The dynamic marking *f* is used. The system includes a section of notes marked with a circled '2'. The tempo marking *Tempo Rubato* is written above the staff. The system ends with a section of notes marked with a circled '2'.

Handwritten musical score for the fourth system. It features a treble and bass staff with a melodic line in the treble and a more complex, rhythmic line in the bass. The dynamic marking *pp* is present. The system concludes with a double bar line and a section of notes marked with a circled '2'.

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Codsall 22/7/88  
Duration 2 10mins.

Lento  $\text{♩} \approx 52$

8va

Movement II

130

Ped.

Una corda

lento meno mosso e ritardando

A Tempo  $\text{♩} = 60$  8va

immovibile

Poco

Ped.

8va

20

2 PAN-A3 18 STAVE

Tre corde A

Handwritten musical score for piano, measures 1-25. The score is written on five staves. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *sfz* (sforzando). There are also triplets indicated by a '3' over a bracket. The page number '14' is written in the top right corner.

Handwritten musical score for piano, measures 26-35. The tempo marking *Meno Mosso* is written above the staff. The score continues on five staves. It includes dynamic markings such as *espr* (espressivo), *pp* (pianissimo), and *pp* (pianissimo). There are also markings for *Oct* (octave) and *Oct* (octave). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for piano, measures 36-40. The score continues on five staves. It includes dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for piano, measures 41-45. The tempo marking *Tempo Primo* is written above the staff. The score continues on five staves. It includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo). The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number '14' is written in the top right corner.

8va

Handwritten musical score for the first system. It consists of two staves. The top staff is marked with a piano (p) dynamic and the bottom staff with a mezzo-piano (mp) dynamic. The music features complex rhythmic patterns, including triplets and sixteenth notes. A 'pad.' marking is present below the first staff. The system ends with a double bar line.

8va

Handwritten musical score for the second system. It consists of two staves. The top staff is marked with a mezzo-forte (mf) dynamic and the bottom staff with a mezzo-forte (mf) dynamic. The music features complex rhythmic patterns, including triplets and sixteenth notes. A 'pad.' marking is present below the first staff. The system ends with a double bar line.

8va

Handwritten musical score for the third system. It consists of two staves. The top staff is marked with a mezzo-forte (mf) dynamic and the bottom staff with a mezzo-forte (mf) dynamic. The music features complex rhythmic patterns, including triplets and sixteenth notes. A 'Tie corde' marking is present below the first staff. The system ends with a double bar line.

8va

8va

Handwritten musical score for the fourth system. It consists of two staves. The top staff is marked with a mezzo-forte (mf) dynamic and the bottom staff with a mezzo-forte (mf) dynamic. The music features complex rhythmic patterns, including triplets and sixteenth notes. A 'sub p' marking is present below the first staff. The system ends with a double bar line.

Handwritten musical score for the first system. It features a piano (p) and a violin (v) part. The piano part includes a triplet of eighth notes marked *mp* and *mf*. The violin part has a triplet of eighth notes marked *8va* and *mp*. The system concludes with a *f* (forte) dynamic marking.

Handwritten musical score for the second system. The piano part begins with the instruction *con passione* and a tempo marking of 60. It includes a triplet of eighth notes marked *f* and a *pp* (pianissimo) section. The violin part features a triplet of eighth notes marked *8va* and a *foco* marking. The system ends with a double bar line.

Handwritten musical score for the third system, starting at measure 65. The tempo is marked *Commovente*. The piano part includes a triplet of eighth notes marked *p* and a *Tr* (trill) marking. The violin part has a triplet of eighth notes marked *mf* and a *Tr* marking. The system concludes with a double bar line.

Handwritten musical score for the fourth system. The piano part includes a triplet of eighth notes marked *f* and a *sub p* (sub piano) marking. The violin part has a triplet of eighth notes marked *f* and a *mf* marking. The system concludes with a double bar line.



Handwritten musical score system 1. It features a grand staff with treble and bass clefs. The music is written in a key with one sharp (F#) and includes various musical notations such as eighth notes, sixteenth notes, and triplets. Dynamics include *f* (forte) and *ff* (fortissimo). A *Tr* (trill) is indicated above a note. A *8va* (octave) marking is present at the top right.

Handwritten musical score system 2, starting at measure 75. It continues the musical notation with complex rhythmic patterns and triplets. Dynamics include *mp* (mezzo-piano), *ff* (fortissimo), and *slmp* (sforzando). *Tr* (trill) markings are present. *8va* (octave) markings are at the top.

Handwritten musical score system 3, starting at measure 80. The notation includes various note values and rests. Dynamics include *mp* (mezzo-piano). *8va* (octave) markings are at the top.

Handwritten musical score system 4. It includes musical notation with triplets and dynamic markings like *f* (forte) and *ff* (fortissimo). *8va* (octave) markings are at the top. At the bottom left, there is a printed label: "PAN-A3 18 STAVE".

Diminuendo e ritardando poco a poco

18.

Handwritten musical score for the first system, measures 1-10. The score is written for three staves (treble, alto, and bass clefs). It includes various musical notations such as notes, rests, and dynamic markings like *fff* and *8va*. The tempo and dynamics are indicated as *Diminuendo e ritardando poco a poco*.

Handwritten musical score for the second system, measures 11-20. The score continues with musical notation and dynamic markings like *mp* and *p*. A tempo/dynamics instruction *Rit e dim* with a right-pointing arrow is written above the staff.

Handwritten musical score for the third system, measures 21-30. The score includes musical notation and dynamic markings like *pp*. A tempo/dynamics instruction *lento e espressivo (♩ ≈ 40-46)* is written above the staff. The system concludes with the marking *Affettuoso*.

Handwritten musical score for the fourth system, measures 31-40. The score includes musical notation and dynamic markings like *pp*. A tempo/dynamics instruction *Pedal una corda* is written above the staff.

Handwritten musical score for strings, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, triplets, and dynamic markings.

**System 1 (Measures 100-104):** Features a treble clef staff with a 3/4 time signature. Dynamic markings include *pp*, *p*, *mf*, *sub p*, and *p*. Performance instructions include *una corda* and *delicato*. Measure numbers 100, 101, 102, 103, and 104 are indicated.

**System 2 (Measures 105-110):** Continues the musical theme. Dynamic markings include *pp*, *f*, *sub p*, and *pp*. Performance instructions include *una corda* and *lento*. Measure numbers 105, 106, 107, 108, 109, and 110 are indicated.

**System 3 (Measures 111-115):** Includes a *a tempo* marking. Dynamic markings include *p*, *mf*, *f*, *mp*, and *p*. Performance instructions include *una corda* and *sub basso*. Measure numbers 111, 112, 113, 114, and 115 are indicated.

**System 4 (Measures 116-120):** Features a *piu f* marking. Performance instructions include *una corda*. Measure numbers 116, 117, 118, 119, and 120 are indicated.

**System 5 (Measures 121-125):** Includes a *Diminuendo poco a poco* marking. Dynamic markings include *ff* and *fff*. Performance instructions include *una corda* and *Tenuto*. Measure numbers 121, 122, 123, 124, and 125 are indicated.

At the bottom left, there is a stamp: **JAPAN-A3 18 STAVE**.

delicato

pp

mp

130

201

una corda - - - al fine

molto delicato

135

140

pp

mp

145

150

155

160

165

170

175

180

185

190

195

200

205

210

215

220

225

230

235

240

245

250

255

260

265

270

275

280

285

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295

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905

910

915

920

925

930

935

940

945

950

955

960

965

970

975

980

985

990

995

1000

una corda

tre basso

145

150

155

160

165

170

175

180

185

190

195

200

205

210

215

220

225

230

235

240

245

250

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830

835

840

845

850

855

860

865

870

875

880

885

890

895

900

905

910

915

920

925

930

935

940

945

950

955

960

965

970

975

980

985

990

995

1000

niente

© K. Markham Duration 28mins

19/12/88 Durham

**VISIONS OF  
A WANDERER**

**FOR  
ORCHESTRA**

**BY  
KAREN MARKHAM**

**For the Durham University Chamber Orchestra**

**VISIONS OF A WANDERER**

First performance: 26th November 1989  
University of Durham  
Durham University Chamber Orchestra  
Conducted by Gerry Cornelius

**INSTRUMENTATION**

2 Flutes (doubling piccolo)  
2 Oboes  
2 Clarinets in Bb  
2 Bassoons

4 Horns in F  
2 Trumpets in Bb

Timpani

Percussion (2 players)

Xylophone, Glockenspiel, Vibraphone, Bass Drum, 2 Tom-Toms, Snare  
Drum, Tambourine, Temple-Blocks, Triangle, Crotales, Suspended Cymbal,  
Crash Cymbals, Tam-Tam

Harp


Celesta

Strings (8.6.4.4.2)

Notation

Score is notated in C

 One quarter tone sharp

 One quarter tone flat

Duration: 15 minutes

 Three quarter tones sharp

 Three quarter tones flat

The poetic extracts quoted before each movement are taken from Wordsworth's The Recluse  
and The Excursion

## **BIRCH TREE WOODS**

How vast the compass of this theatre  
Yet nothing to be seen but lovely pomp  
And silent majesty; the birch tree woods  
Are hung with thousand, thousand diamond drops  
Of melted hoar frost, every tiny knot  
In the bare twigs, each little budding place  
Cased with its several beads; what myriads these  
Upon one tree, while all the distant grove,  
That rise to the summit of the steep,  
Shows like a mountain built of silver light





Handwritten musical score for a symphony, measures 10-13. The score includes staves for Flutes (Flts.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Horns, Trumpets (Trpts.), Percussion (Cussion 1, 2), Harp (Hrp.), Cello (Cel.), Double Bass (D.B.), Violins I (Vlns I), Violins II (Vlns II), Viola, and Double Bass. The score features dynamic markings (p, mp, pp, ff), articulation (accents, slurs), and tempo changes (loco rit., A Tempo). The key signature is one flat (B-flat major or E-flat major). The time signature is 6/8, which changes to 3/8 in measures 11 and 12. The score is handwritten in black ink on white paper.

15 Flutes change to piccolos.

Flts

obs.

cls.

Bans

6 8

3 8

15

Hrns

Trpts

6 8

3 8

15

Excursion

1

2

Hrp

Ab → Ab

cal.

6 8

3 8

15

Viol II

Viol II

Vcl

Vcl

DB

10-8

11-6

12-4

13-2

14-0

15-0

16-0

17-0

18-0

19-0

20-0

21-0

22-0

23-0

24-0

25-0

26-0

27-0

28-0

29-0

30-0

31-0

32-0

33-0

34-0

35-0

36-0

37-0

38-0

39-0

40-0

41-0

42-0

43-0

44-0

45-0

46-0

47-0

48-0

49-0

50-0

51-0

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55-0

56-0

57-0

58-0

59-0

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61-0

62-0

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64-0

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67-0

68-0

69-0

70-0

71-0

72-0

73-0

74-0

75-0

76-0

77-0

78-0

79-0

80-0

81-0

82-0

83-0

84-0

85-0

86-0

87-0

88-0

89-0

90-0

91-0

92-0

93-0

94-0

95-0

96-0

97-0

98-0

99-0

100-0

Handwritten musical score for Horns and Trumpets, measures 20-23. The score is written on three staves. The first two staves are labeled 'Horns' and the third is labeled 'Trpts'. Measure 20 has a '20' written above the first staff. Measures 21 and 22 have a 'p' (piano) marking below the first staff. Measure 23 has a 'p' (piano) marking below the first staff. The notation includes whole notes, half notes, and quarter notes, with some notes beamed together. There are also some markings above the notes, possibly indicating breath marks or articulation.

Handwritten musical score for Percussion, Harp, and Cello. The score is written on three staves. The Percussion staff (top) has a treble clef and a key signature of one sharp (F#). It features a 'Trit' (trill) on the first staff, a 'p' (piano) dynamic, and a 'suspended' note. The Harp staff (middle) has a treble clef and a key signature of one sharp (F#). It features a 'p' (piano) dynamic, a 'p' (piano) dynamic, and a 'p' (piano) dynamic. The Cello staff (bottom) has a bass clef and a key signature of one sharp (F#). It features a 'p' (piano) dynamic, a 'p' (piano) dynamic, and a 'p' (piano) dynamic. The score includes various musical notations such as notes, rests, and dynamics.

Handwritten musical score for a string quartet and woodwinds. The score is written on ten staves. The first four staves are for Violins I and II, Viola, and Cello/Double Bass. The last two staves are for Flute and Clarinet. The music is in 2/4 time and features a variety of dynamics and articulations. The score is handwritten and includes many performance markings.

Handwritten musical score for various instruments. The score is divided into systems, with measures 25 and 26 clearly marked. The instruments listed on the left include:

- Picc.
- Obs.
- cb.
- Bsns.
- Hrns.
- Trpts.
- Excursion
- Hrp.
- cel.
- Vlns. I
- Vlns. II
- Vla.
- Vcl.
- D.B.

Measure numbers 25 and 26 are indicated above the staves. Large numbers 3, 4, 6, and 8 are placed below the staves, likely indicating rehearsal marks or section divisions. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *fz*, *p*, *pp*, *sfz*, *arco*, *div*, *ad lib*, *senza trill*).

30

Picc

obs

cls

Bsns

3

8

Hrns

Trpts

3

8

1. Tam Tam.

2.

Percussion

Hrp

cl

3

8

30

Vln I

Vln II

Vla

Vcl

DBS

30

Animato

7.

A

Flutes (Fl.)

Ob.

Cl.

Bans.

3/4

3/8

4/8

Animato

A

Hrns.

Trpts

3/4

3/8

4/8

Animato

A

Percussion

1

2

Hrp.

cel.

3/4

3/8

4/8

Animato

A

Vins I

Vins II

Vlns

Vla.

OB.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Oboe, Clarinet, Bassoon, Horns, Trumpets, Percussion, Harp, Cello, Violin I, Violin II, Viola, and Double Bass. The notation includes notes, rests, and dynamic markings. Large numbers 3, 2, and 4 are prominently displayed, possibly indicating measures or sections. The score is written in a standard musical notation style, with staves for each instrument and a common key signature and time signature.





Handwritten musical score for a symphony, featuring various instruments and dynamic markings. The score is written on multiple staves, with some sections marked with large numbers and letters.

**Section 1 (Top):** Includes staves for Flutes (Fl.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), and Horns (Hrns.). Dynamic markings include *ff*, *mf*, *p*, and *pp*. A large **B** is written above the Flute staff, with the instruction "(change to flute)".

**Section 2 (Middle):** Includes staves for Trumpets (Trpts.), Trombones (Trbns.), and Percussion (Perc.). Dynamic markings include *ff*, *mf*, *p*, and *pp*. A large **B** is written above the Trombone staff, with the instruction "(change to flute)".

**Section 3 (Bottom):** Includes staves for Violins I (Vlns I), Violins II (Vlns II), Violas (Vla), Cellos (Cels.), and Double Basses (DBs.). Dynamic markings include *ff*, *mf*, *p*, and *pp*. A large **B** is written above the Violin I staff, with the instruction "(change to flute)".

The score is written in a handwritten style, with some corrections and annotations. The overall structure is a symphony, with various movements and sections. The score is written on multiple staves, with some sections marked with large numbers and letters.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, with the following instruments and parts visible:

- Strings:** Violins I and II, Viola, Violoncello (cel.), and Double Bass (DBc).
- Woodwinds:** Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Horns (Hrns.), and Truets (Trpts.).
- Brass:** Horns (Hrns.) and Truets (Trpts.).
- Percussion:** Two staves labeled 1 and 2.
- Solo:** A section for a solo voice, labeled "Solo: Odes. Goe." (likely Odes. Goe. for Odes. Goe.).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *fz*, *mf*, *ms*, *pp*). The handwriting is in black ink on a white background.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- Flts (Flutes)
- obs (Oboes)
- cls (Clarinets)
- Bsns (Bassoons)
- Hrns (Horns)
- Trpts (Trumpets)
- Percussion (Percussion)
- Hrp (Harp)
- cel. (Cello)
- Vlns I (Violins I)
- Vlns II (Violins II)
- Vla (Viola)
- Vcl (Cello)
- D.B.s (Double Basses)

The score includes various musical notations, including notes, rests, and dynamic markings (pp, mf, f, mp). A rehearsal mark "50" is visible above the Flutes staff. The score is written in a handwritten style, with some corrections and annotations.

[illegible]

Handwritten musical score for orchestra and strings. The score is divided into two systems, each containing staves for Flutes (Flts.), Oboes (Obs.), Clarinets (Cl.), Bassoons (Bsns.), Horns (Horns), Trumpets (Trpts.), Percussion (Percussion), Harp (Hrp.), Cello (Cel.), Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *p*, *sfz*, *ffz*). There are also handwritten annotations like "60" and "60x".

Large handwritten numbers "3" and "2" are visible in the center of the page, likely indicating measures or sections.

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble, including Flutes (Flts), Oboes (Obs), Clarinets (cls), Bassoon (Bsns), Horns (Hrns), Trumpets (Trpts), Percussion (Perc), Harp (Hrp), Violins I (Vlns I), Violins II (Vlns II), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The score is in C major, indicated by the key signature. The tempo is marked 'a2' (allegretto), and the performance style is 'senza ordine' (without order). The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). Large numbers 2, 6, and 8 are placed below the staves, possibly indicating measures or sections. The score is written in a standard musical notation with staves, notes, rests, and other musical symbols.

Rit. - - - - - Meno Mosso ♩=72 Rit. - - - - -

D

GS

Flts

obs

cls

Bsns

3 8 3 4 3 8 1 4 3 8

Meno Mosso ♩=72 Rit. - - - - -

GS

Hrns

Trpts

3 8 3 4 3 8

Meno Mosso ♩=72 Rit. - - - - - Tempo Primo

1. 2.

session

pp

ped. - suspended symbol.

ppp (with wire sticks)

pp

3 8 3 4 3 8 1 4 3 8

Meno Mosso ♩=72 Rit. - - - - - Tempo Primo

GS

vin I

vin II

vcl

vi

DBs

Handwritten musical score for measures 70-73. The score includes staves for Flutes (Fl.), Oboes (Obs.), Clarinets (Cls.), Basses (Bsns.), Horns (Hrns.), Trumpets (Trpts.), Percussion (Percussion), Piano (P), Cello (Cel.), Violin I (I), Violin II (Vlns II), Viola (Vla), and Double Bass (D.B.).

Measures 70-73 are marked with a large **6** and **8** in the center of the page.

Measure 70: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.

Measure 71: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.

Measure 72: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.

Measure 73: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.

Measures 74-77 are marked with a large **6** and **8** in the center of the page.

Measure 74: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.

Measure 75: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.

Measure 76: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.

Measure 77: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.

Measures 78-81 are marked with a large **6** and **8** in the center of the page.

Measure 78: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.

Measure 79: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.

Measure 80: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.

Measure 81: Flutes and Oboes play a melodic line with a *pp* dynamic. Clarinets and Basses play a sustained chord with a *pp* dynamic. Horns and Trumpets are silent.



Flts

obs.

cls

Bsns.

Rit - - - - -

Hrns

Trpts

Rit - - - - -

1. Trgl

2. Glock

Harp

cl.

Rit - - - - -

vlrs I

vlrs II

vlrs

vla

D.B.s

pp

## SKY DANCE

Behold, how with a grace  
Of ceaseless motion, that might scarcely seem  
Inferior to angelical, they prolong  
Their curious pastime, shaping in mid - air  
And sometimes with ambitious wing that soars  
High as the level of the mountain tops,  
A circuit ampler than the lake beneath  
Their own domain; but ever, while intent  
On tracing and retracing that large round,  
Their jubilant activity evolves  
Hundreds of curves and circlets, to and fro,  
Upwards and downwards; progress intricate  
Yet unperplexed, as if one spirit swayed  
Their indefatigable flight.

Animato e Capriccioso (♩ = 152-160)

II  
Sky Dance.

19

Handwritten musical score for woodwinds and strings. The section includes staves for Flute 1 (Fls), Oboe (Obs), Clarinet in Bb (Clb), and Bassoon (Bsns). The notation features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *pp*, *mp*, *mf*, and *f*. Trill ornaments are indicated above several notes.

3  
8

Animato e Capriccioso (♩ = 152-160)

2  
8

Handwritten musical score for Horns (Hrns) and Trumpets (Trpts). The staves are currently empty, indicating that the parts for these instruments begin in a subsequent section of the score.

3  
8

Animato e Capriccioso (♩ = 152-160)

2  
8

Handwritten musical score for Percussion (Perc) and Cymbals (Cym). The section includes staves for Crotales, Vibraphone (vib), and Cymbals. The notation includes specific rhythmic patterns for the crotales and vibraphone, with dynamic markings such as *pp* and *ppp*. A handwritten note indicates a transition: *→ to Glockenspiel*.

3  
8

Animato e Capriccioso (♩ = 152-160)

2  
8

Handwritten musical score for strings. The section includes staves for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Double Bass (D.B.). The staves are currently empty, indicating that the parts for these instruments begin in a subsequent section of the score.

Flts

Obs

Cls

Bsnc

4

8

2

8

Hrns

Trpts

con sordino

2

8

Glock

Time

vib

Hard beaters

Suspended cymbal

pp

mf

fz

Hrp

Wl

4

8

2

8

Vns I

Vns II

Vlos

uki

Div

Pizz

8

Handwritten musical score for orchestra and strings. The score is divided into systems, with measures 3 and 4 highlighted in large numbers. The instruments listed on the left include:

- fls (Flutes)
- obs (Oboes)
- bs (Bassoons)
- ms (Mandolins)
- ms (Mandolins)
- mp (Mandolins)
- sion (Saxophones)
- 2 (Saxophones)
- fp (Fornet Piano)
- al (Alto Saxophone)
- ms I (Mandolins I)
- ms II (Mandolins II)
- vas (Violins)
- vi (Viola)
- cel (Cello)

The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f, pp, mp, ff). There are also handwritten annotations like "suspended", "vib", and "arco".

**A** (Fl I change to picc)

Handwritten musical score for a symphony orchestra, page 22. The score is divided into two systems. The first system includes staves for Flutes (Fls), Oboes (Obs), Clarinets (Cls), Bassoons (Bsns), Horns (Hrns), and Trumpets (Trpts). The second system includes staves for Percussion (1, 2), Harp (H.p), Cello (Cl), Violins I (Vln I), Violins II (Vln II), Violas (Vla), Violoncellos (Vcl), and Double Basses (D.B.). The score features various musical notations, including notes, rests, and dynamic markings such as *f*, *mf*, *pp*, and *mp*. There are also handwritten annotations like "a2", "picc", "col legno", and "nat". Large numbers "3" and "2" are written vertically on the right side of the score, indicating measures. The page number "22" is in the top left corner.

Score for Percussion and Strings, measures 3, 4, and 5.

**Percussion:**

- Picc:** *leggero*, *pp*. Measures 3 and 4: quarter note, eighth note, quarter note. Measure 5: quarter note, eighth note, quarter note.
- Fl II:** *leggero*, *pp*. Measures 3 and 4: quarter note, eighth note, quarter note. Measure 5: quarter note, eighth note, quarter note.
- Obs:** *leggero*, *pp*. Measures 3 and 4: quarter note, eighth note, quarter note. Measure 5: quarter note, eighth note, quarter note.
- Cl:** *leggero*, *pp*. Measures 3 and 4: quarter note, eighth note, quarter note. Measure 5: quarter note, eighth note, quarter note.
- SSn:** *pp*. Measures 3 and 4: quarter note, eighth note, quarter note. Measure 5: quarter note, eighth note, quarter note.

**Strings:**

- Tr:** *con cordino*, *pp*. Measures 3 and 4: quarter note, eighth note, quarter note. Measure 5: quarter note, eighth note, quarter note.
- 1. S:** *pp*. Measures 3 and 4: quarter note, eighth note, quarter note. Measure 5: quarter note, eighth note, quarter note.
- 2. S:** *pp*. Measures 3 and 4: quarter note, eighth note, quarter note. Measure 5: quarter note, eighth note, quarter note.
- Hr:** *pp*. Measures 3 and 4: quarter note, eighth note, quarter note. Measure 5: quarter note, eighth note, quarter note.
- Cl:** *pp*. Measures 3 and 4: quarter note, eighth note, quarter note. Measure 5: quarter note, eighth note, quarter note.

**Rehearsal Markers:**

- 3:** Measures 3, 4, and 5.
- 4:** Measures 3, 4, and 5.
- 3:** Measures 3, 4, and 5.

**Other markings:**

- pp* (pianissimo), *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *nat* (natural), *univ* (univocal), *sub* (suboctave), *port* (portamento).

This is a handwritten musical score for a symphony orchestra, spanning measures 20 to 23. The score is organized into several systems, each containing staves for different instrument groups.

- Woodwinds (Top System):** Includes Piccolo (Picc), Flute I (Flt I), Clarinet Bass (cls), Clarinet Alto (cls), and Bassoon (Bsns). The woodwinds play a melodic line with various articulations and dynamics, including *mp* (mezzo-piano) and *p* (piano). A handwritten note "change to flute" is present above the Flute I staff in measure 23.
- Brass (Middle System):** Includes Horns (Hrns) and Trumpets (Trpts). The Horns play a sustained note with a *pp* (pianissimo) dynamic. The Trumpets play a sustained note with a *poco f2* (poco fortissimo) dynamic.
- Strings (Bottom System):** Includes Percussion (Percussion), Harp (Hrp), and Cello/Double Bass (cl/b). The Percussion part features a snare drum roll with a *Triol* (triple) marking. The Harp and Cello/Double Bass parts play sustained notes with a *f* (forte) dynamic.
- String Ensemble (Bottom System):** Includes Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vcl), and Double Bass (db). The string ensemble plays a complex, rhythmic pattern with various articulations and dynamics, including *f* (forte) and *p* (piano).

The score is written in a clear, legible hand, with many musical notations such as notes, rests, and dynamic markings. The overall style is that of a working draft or a composer's sketch.



25

Humoroso

Humoroso

6  
84  
83  
89  
86  
84  
83  
89  
8

Timp

mf 5

(ob → cor)

8

8

6  
84  
83  
89  
8

sfz

sfz

sfz

fz

fz

mf

mf

mf

mf

Flt I change to Piccolo

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: Flts (Flutes), obs (Oboes), cls (Clarinets), Bsns (Bassoons), Hrns (Horns), Trpts (Trumpets), Percussion (Perc.), Hrps (Harp), Cel (Cello), Vlns I (Violins I), Vlns II (Violins II), Vla (Viola), and Cbs (Contra Bass). The score includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked as 'Poco Meno Mosso' in several places. The score is divided into measures by vertical bar lines. The notation is handwritten in black ink on a white background.



Handwritten musical score for five instruments: Flute (Flt), Oboe (Obs), Clarinet (cls), Bassoon (Bsn), and Bass (Bsc). The score is written on five staves. The Flute part includes dynamic markings such as *espr*, *f*, *mf*, and *mp*. The Oboe, Clarinet, and Bassoon parts include *mf* and *pp* markings. The Bass part includes *f* and *pp* markings. The score features various musical notations including notes, rests, and slurs. There are large handwritten numbers '3' and '4' at the bottom of the page, likely indicating measure numbers or rehearsal marks.

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff is for Tins, the middle for Tript, and the bottom for Tript. The music is in 4/4 time. The Tins part starts with a treble clef and a key signature of one flat. The Tript part starts with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like "pp" and "ppp". There are also some handwritten annotations and a large "4" at the end of the page.

3 Rit — — — 4 — — — A Tempo ( $\text{♩} = 152-160$ )

Handwritten musical score for percussion instruments. The score is divided into two systems, each with two staves. The first system shows a snare drum pattern with 'pp' (pianissimo) and 'mp' (mezzo-piano) markings. The second system shows a tom-tom pattern with 'pp' and 'mp' markings, and a hi-hat pattern with 'p' (piano) and 'mp' markings. The cymbal part is marked 'pp' and 'mp'.

Handwritten musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Bass. The score is divided into two measures, labeled '3' and '4' above the staves. The key signature has one sharp (F#). The time signature is 8/8. The score includes various musical notations such as notes, rests, and dynamic markings (pp, mp, p, mf). The notation is in a cursive, handwritten style.

Handwritten musical score for orchestra and strings. The score is divided into three measures, each with a large handwritten number (3, 4, 3) indicating the measure number. The instruments listed on the left are: ts (trumpets), obs (oboes), cls (clarinets), 3sns (saxophones), ns (nasals), rpts (rhythmic percussion), sion (singing), Hp (harp), Cel (cello), vlrs I (violin I), vlrs II (violin II), vbo (viola), vla (viola), and Bassi (bass).

Measure 1 (3): Features complex rhythmic patterns for the woodwinds and strings. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The strings play a steady eighth-note pattern.

Measure 2 (4): Continues the rhythmic patterns. Dynamics include *mf* and *ff*. The strings play a steady eighth-note pattern.

Measure 3 (3): Features complex rhythmic patterns for the woodwinds and strings. Dynamics include *mf* and *ff*. The strings play a steady eighth-note pattern.

Handwritten notes and markings include: "con sordina" (con sordina), "Hard beaters", "vib" (vibrato), "fz ped" (forzando pedal), "Sub mf" (sub mezzo-forte), and "Sub mf" (sub mezzo-forte).

Fl. change to piccolo

Handwritten musical score for a symphony orchestra, page 30. The score is written in 4/8 time, indicated by large handwritten numbers '4' and '8' in the center of the page. The instrumentation includes:

- Flutes (Fl.) and Piccolo (Piccolo) - Fl. change to piccolo
- Oboes (Obs.)
- Clarinets (Cls.)
- Bassoons (Bsns.)
- Trumpets (Trpts.)
- Trombones (Tbns.)
- Timpani (Timp.)
- Glockenspiel (Glock)
- Violins I (Vln I)
- Violins II (Vln II)
- Violas (Vla)
- Basses (Bassi)

The score features various musical notations, including notes, rests, and dynamic markings such as *f*, *mf*, *ff*, and *sub mf*. There are also handwritten annotations like "Senza sordino 2." and "a. 2.".

(1=1.) Più Mosso

B(1=1.) Poco Meno Mosso

31

Handwritten musical score for a symphony orchestra, page 31. The score is divided into two main sections: **Più Mosso** (1=1.) and **Poco Meno Mosso** (B(1=1.)).

**Section 1: Più Mosso (1=1.)**

- Woodwinds:** Piccolo, Flute II, Oboe, Clarinet, Bassoon. All parts are marked *sfz* (sforzando) and *mp* (mezzo-piano).
- Strings:** Violins I & II, Viola, Violoncello, Basses. All parts are marked *sfz*.
- Percussion:** Triangles, Tom-toms, Suspended cymbal, Tambourine. Markings include *sfz*, *pp* (pianissimo), and *mp*.

**Section 2: Poco Meno Mosso (B(1=1.))**

- Woodwinds:** Piccolo, Flute II, Oboe, Clarinet, Bassoon. Markings include *leggiere* (light), *pp*, *mp*, and *p* (piano).
- Strings:** Violins I & II, Viola, Violoncello, Basses. Markings include *pp*, *mp*, and *p*.
- Percussion:** Triangles, Tom-toms, Suspended cymbal, Tambourine. Markings include *pp*, *mp*, and *p*.
- Other:** A section for *Solo I. leggiere con sordino* (Solo I. light with mute) is marked *p* and *mp*.

**Tempo Changes:**

- Più Mosso (1=1.):** Indicated by a large **3/8** time signature.
- Poco Meno Mosso (B(1=1.)):** Indicated by a large **4/8** time signature.

**Handwritten Notes:**

- sfz* (sforzando)
- pp* (pianissimo)
- mp* (mezzo-piano)
- p* (piano)
- leggiere* (light)
- Solo I. leggiere con sordino* (Solo I. light with mute)
- Suspended cymbal*
- Tempo Blocks*
- Tamb* (Tambourine)
- Div sul pont* (Divide sul ponticello)
- Solo mf* (Solo mezzo-forte)

**D24 PANOPTIC SCORE-SYSTEM®**



Rit - - - - -

(change to flute)

Handwritten musical score for orchestra and strings. The score is written on multiple staves, including woodwinds (flutes, oboes, bassoons), strings (violins I & II, violas, cellos, double basses), percussion (snare drum, cymbals, tom-tom, triangle, xylophone, maracas), and keyboard (piano, harpsichord). The score includes various musical notations such as notes, rests, dynamics (ff, mp, mf, pp, sfz), articulation (accents, slurs), and performance instructions (Arco non div, div, Rit). The score is divided into measures by vertical bar lines. The bottom of the page features a copyright notice: 1024 PANOPUS SCORESYSTEM ©.

Rit - - - - -

4  
8

Rit - - - - -

4  
8

Rit - - - - -

4  
8

# 34 Poco Meno Mosso

Handwritten musical score for woodwinds and strings. The section is marked **Poco Meno Mosso**. The woodwind parts (flutes, oboes, clarinets, bassoons) feature melodic lines with various dynamics including *mp*, *mf*, *p*, and *mf*. The string parts (violins I & II, violas, cellos, and double basses) provide harmonic support with sustained notes and some rhythmic patterns. A large **SS** (Sordano) marking is present at the beginning of the section.

Handwritten musical score for percussion. The section is marked **Poco Meno Mosso**. The percussion parts include a suspended cymbal, triangle (Tigl), and tambores. The dynamics are marked *ppp* (with wire beaters) and *pp*. A large **SS** (Sordano) marking is present at the beginning of the section.

Handwritten musical score for brass and woodwinds. The section is marked **Poco Meno Mosso**. The brass parts (trumpets, trombones, and tubas) feature melodic lines with various dynamics including *pp*, *p*, *mf*, and *mf*. The woodwind parts (flutes, oboes, clarinets, and bassoons) provide harmonic support with sustained notes and some rhythmic patterns. A large **SS** (Sordano) marking is present at the beginning of the section.

Handwritten musical score for strings. The section is marked **Poco Meno Mosso**. The string parts (violins I & II, violas, cellos, and double basses) feature melodic lines with various dynamics including *pp*, *p*, *mf*, and *mf*. A large **SS** (Sordano) marking is present at the beginning of the section.

[illegible]

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The first staff is for the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The second staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The third staff is for the guitar accompaniment, starting with a treble clef and a key signature of one flat. The score includes a tempo marking 'Allegretto' and a time signature of 3/4. The lyrics are written below the vocal line. The score is marked with 'p' (piano) and 'pp' (pianissimo) dynamics. The score is written in ink on a piece of paper with a grid pattern.

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The first staff is for the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The second staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The third staff is for the guitar accompaniment, starting with a treble clef and a key signature of one flat. The score includes a tempo marking 'Allegretto' and a time signature of 3/4. The lyrics are written below the vocal line. The score is marked with 'p' (piano) and 'pp' (pianissimo) dynamics. The score is written in ink on a piece of paper with a grid pattern.

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is for a full orchestra and includes parts for Soprano I, Violins I and II, Viola, Violoncello, Basses, and Solo. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (pp) to fortissimo (ff). The score is marked with "Solo" and "L'Espresso".

(change to flute)

Handwritten musical score for a symphony orchestra, page 36. The score is written for the following instruments: Picc, Fl II, Obs, Cls, Bsns, Trns, Trpt, Horns 1 & 2, Hrp, Vlns I & II, Vla, Vcl, and Cbss. The score is divided into measures, with dynamic markings (pp, p, mp, mf, f) and articulation marks (accents, slurs, staccato) throughout. Large handwritten numbers 3 and 4 are placed below the staff lines, likely indicating rehearsal marks or section divisions. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for orchestra and voices, marked **Più Mosso**. The score is divided into two systems, each containing staves for various instruments and voices.

**First System:**

- Flts I & II:** Flute parts, marked *mf* and *ff*.
- Obs:** Oboe part, marked *ff*.
- cls:** Clarinet part, marked *mf* and *ff*.
- 3sns:** Bassoon part, marked *ff*.
- Hrns:** Horns part, marked *ff*.
- Trpts:** Trumpets part, marked *ff*.
- Drum:** Drum part, marked *ff*.
- Hrp:** Harp part, marked *mf* and *sfz*.
- Violins I & II:** Violin parts, marked *mf* and *ff*.
- Vla:** Viola part, marked *mf* and *ff*.
- Org:** Organ part, marked *ff*.

**Second System:**

- Flts I & II:** Flute parts, marked *mf* and *ff*.
- Obs:** Oboe part, marked *ff*.
- cls:** Clarinet part, marked *mf* and *ff*.
- 3sns:** Bassoon part, marked *ff*.
- Hrns:** Horns part, marked *ff*.
- Trpts:** Trumpets part, marked *ff*.
- Drum:** Drum part, marked *ff*.
- Hrp:** Harp part, marked *mf* and *sfz*.
- Violins I & II:** Violin parts, marked *mf* and *ff*.
- Vla:** Viola part, marked *mf* and *ff*.
- Org:** Organ part, marked *ff*.

Handwritten notes include *senza soprano* and *Time*.

Tempo Primo

38

Flts

Obs

cls

Bsns

Handwritten musical notation for woodwinds and strings, including dynamics like *ss* and *ff*.

Tempo Primo

Hrns

Trpts

Percussion

1. Tamb.

2. suspended cymbal

H.p.

cel

Handwritten musical notation for brass, percussion, and lower strings, including dynamics like *ss*, *ff*, and *pp*.

Tempo Primo

vnrs I

vnrs II

vlas

vlai

D.B.

Handwritten musical notation for violins, viola, and double bass, including dynamics like *ss* and *ff*.

Più Mosso!

Rit - - - - -

39

Handwritten musical score for a symphony, featuring various instruments and dynamic markings. The score is written on multiple staves, with some sections marked with large numbers (4, 2, 3) and tempo changes (Piu Mosso, Rit). The instruments listed include Flts, obs, cl, Bsns, Hrn, Trpts, vib, S ped, Hr, cel, Vlns I, Vlns II, Vla, Vcl, and O. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *sfz*, *p*, and *arco*.

C

Handwritten musical score for orchestra and strings, featuring multiple systems of staves and dynamic markings.

**Handwritten Annotations:**

- 4/8** (written vertically on the left side of the strings section)
- 3/8** (written vertically on the right side of the strings section)
- Molto Meno Mosso** (written horizontally across the strings section)

**Instrument Staves (from top to bottom):**

- Flts (Flutes)
- Obs (Oboes)
- Cls (Clarinets)
- Bsns (Bassoons)
- Hrns (Horns)
- Trpts (Trumpets)
- Perussion (Percussion)
- Hrp (Harp)
- Cel. (Celesta)
- Vlrs I (Violins I)
- Vlrs II (Violins II)
- Vlao (Viola)
- Vcl (Violoncello)
- D.B. (Double Bass)

**Dynamic Markings:** pp, mp, mf, p, f, sfz, marc.

**Other markings:** 1. Can Sard, 2. sec., 3. marc., 4. marc., 5. marc., 6. marc., 7. marc., 8. marc., 9. marc., 10. marc., 11. marc., 12. marc., 13. marc., 14. marc., 15. marc., 16. marc., 17. marc., 18. marc., 19. marc., 20. marc., 21. marc., 22. marc., 23. marc., 24. marc., 25. marc., 26. marc., 27. marc., 28. marc., 29. marc., 30. marc., 31. marc., 32. marc., 33. marc., 34. marc., 35. marc., 36. marc., 37. marc., 38. marc., 39. marc., 40. marc., 41. marc., 42. marc., 43. marc., 44. marc., 45. marc., 46. marc., 47. marc., 48. marc., 49. marc., 50. marc., 51. marc., 52. marc., 53. marc., 54. marc., 55. marc., 56. marc., 57. marc., 58. marc., 59. marc., 60. marc., 61. marc., 62. marc., 63. marc., 64. marc., 65. marc., 66. marc., 67. marc., 68. marc., 69. marc., 70. marc., 71. marc., 72. marc., 73. marc., 74. marc., 75. marc., 76. marc., 77. marc., 78. marc., 79. marc., 80. marc., 81. marc., 82. marc., 83. marc., 84. marc., 85. marc., 86. marc., 87. marc., 88. marc., 89. marc., 90. marc., 91. marc., 92. marc., 93. marc., 94. marc., 95. marc., 96. marc., 97. marc., 98. marc., 99. marc., 100. marc.



Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are: Flts (Flutes), Obs (Oboes), cls (Clarinets), Bsns (Bassoons), Hrns (Horns), Trpts (Trumpets), Percussion (Percussion), Hrp (Harp), cel (Cello), vlns I (Violins I), vlns II (Violins II), vlas (Viola), vcl (Vcllo), and D-B (Double Bass). The score includes various musical notations, including notes, rests, and dynamic markings (mp, p, pp). There are also tempo markings (80) and large handwritten numbers (4, 8, 3, 4) on the left side of the score.

Tempo Primo ( $\tau = 150$ )

D

Handwritten musical score for orchestra and strings. The score is divided into three systems, each with a tempo change indicated by a large handwritten number and the text "Tempo Primo".

- System 1:** Features staves for Flts, Obs, Clg, Bsns, Hrns, and Trpts. The tempo change is marked with a large "4" over "4" and "Tempo Primo".
- System 2:** Features staves for Hrns, Trpts, Hrqp, and Cel. The tempo change is marked with a large "3" over "8" and "Tempo Primo". A suspended cymbal part is written on the Hrqp staff, starting with a "pp" dynamic and ending with an "mp" dynamic.
- System 3:** Features staves for vlns I, vlns II, vlns, vlns, and D.S. The tempo change is marked with a large "D" and "Tempo Primo". The string parts are written with various dynamics including "mf", "mp", and "pp".

The score is written in a handwritten style, with a large "4" over "4" indicating the initial tempo and a large "3" over "8" indicating the final tempo. The tempo change is marked "Tempo Primo".

Handwritten musical score for page 43, featuring multiple staves for various instruments and dynamic markings.

**Instrument Staves (from top to bottom):**

- Flts:** Flutes, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Obs:** Oboes, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Cls:** Clarinets, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Bsns:** Bassoons, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Hrns:** Horns, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Trpts:** Trumpets, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Hrp:** Harp, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Cel:** Cello, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Vlrs I:** Violins I, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Vlrs II:** Violins II, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Vlas:** Violas, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Vlci:** Violoncellos, with dynamic markings *pp*, *mf*, *mp*, *f*.
- Bassi:** Basses, with dynamic markings *pp*, *mf*, *mp*, *f*.

**Dynamic Markings:** *pp* (pianissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), *ffz* (fortissimo), *non div* (non diviso), *Pizz* (Pizzicato), *arco* (Arco), *unis arco* (unison arco).

**Rehearsal Markers:** Large handwritten numbers 3, 2, 3 are placed above the staves, indicating rehearsal points.

**Handwritten Notes:** The score includes various handwritten annotations, including "Timpani" and "Locater", and dynamic markings like "ffz" and "non div".

44

Handwritten musical score for a symphony orchestra, page 44. The score is written for the following instruments:

- Flts (Flutes)
- Obs (Oboes)
- cls (Clarinets)
- Bsns (Bassoons)
- Hrns (Horns)
- Trpts (Trumpets)
- Temp (Timpani)
- Hrp (Harp)
- cel (Cello)
- Vrs I (Violins I)
- Vrs II (Violins II)
- vlae (Violas)
- vla (Vla)
- Bassi (Basses)

The score is divided into measures, with dynamic markings such as *ff*, *f*, *mp*, *mf*, *pp*, and *p* indicating volume. There are also handwritten annotations like "a.2" and "a.1".

Large handwritten numbers "4" and "8" are visible in the center of the page, likely indicating measure numbers or rehearsal marks.

Poco rit----- Meno Mosso

45

Handwritten musical score for orchestra, measures 90-100. The score is divided into three systems, each with a tempo change from *Poco rit* to *Meno Mosso* indicated by a large "3/8" time signature.

**System 1 (Measures 90-100):**

- Flutes (Fls):** Measures 90-91: *ff* (fortissimo). Measures 92-93: *mp* (mezzo-piano). Measures 94-95: *mf* (mezzo-forte). Measures 96-97: *mf*. Measures 98-99: *mf*. Measure 100: *mp*.
- Oboes (Obs):** Measures 90-91: *mp*. Measures 92-93: *ff*. Measures 94-95: *mf*. Measures 96-97: *ff*. Measures 98-99: *mf*. Measure 100: *mp*.
- Clarinets (Cls):** Measures 90-91: *f* (forte). Measures 92-93: *ff*. Measures 94-95: *mf*. Measures 96-97: *ff*. Measures 98-99: *mf*. Measure 100: *mf*.
- Bassoons (Bsns):** Measures 90-91: *f*. Measures 92-93: *ff*. Measures 94-95: *mf*. Measures 96-97: *ff*. Measures 98-99: *mf*. Measure 100: *mf*.
- Horns (Hrns):** Measures 90-91: *f*. Measures 92-93: *ff*. Measures 94-95: *mp*. Measures 96-97: *mp*. Measures 98-99: *mp*. Measure 100: *mp*.
- Trumpets (Trpts):** Measures 90-91: *f*. Measures 92-93: *ff*. Measures 94-95: *mp*. Measures 96-97: *mp*. Measures 98-99: *mp*. Measure 100: *mp*.
- Timpani (Timp):** Measures 90-91: *f*. Measures 92-93: *f*. Measures 94-95: *f*. Measures 96-97: *f*. Measures 98-99: *mp*. Measure 100: *p* (piano).
- Harps (Hrp):** Measures 90-91: *f*. Measures 92-93: *f*. Measures 94-95: *f*. Measures 96-97: *f*. Measures 98-99: *f*. Measure 100: *f*.
- Cello (Cel):** Measures 90-91: *f*. Measures 92-93: *f*. Measures 94-95: *f*. Measures 96-97: *f*. Measures 98-99: *f*. Measure 100: *f*.

**System 2 (Measures 101-110):**

- Flutes (Fls):** Measures 101-102: *ff*. Measures 103-104: *ff*. Measures 105-106: *ff*. Measures 107-108: *ff*. Measures 109-110: *ff*.
- Oboes (Obs):** Measures 101-102: *ff*. Measures 103-104: *ff*. Measures 105-106: *ff*. Measures 107-108: *ff*. Measures 109-110: *ff*.
- Clarinets (Cls):** Measures 101-102: *ff*. Measures 103-104: *ff*. Measures 105-106: *ff*. Measures 107-108: *ff*. Measures 109-110: *ff*.
- Bassoons (Bsns):** Measures 101-102: *ff*. Measures 103-104: *ff*. Measures 105-106: *ff*. Measures 107-108: *ff*. Measures 109-110: *ff*.
- Horns (Hrns):** Measures 101-102: *ff*. Measures 103-104: *ff*. Measures 105-106: *ff*. Measures 107-108: *ff*. Measures 109-110: *ff*.
- Trumpets (Trpts):** Measures 101-102: *ff*. Measures 103-104: *ff*. Measures 105-106: *ff*. Measures 107-108: *ff*. Measures 109-110: *ff*.
- Timpani (Timp):** Measures 101-102: *f*. Measures 103-104: *f*. Measures 105-106: *f*. Measures 107-108: *f*. Measures 109-110: *f*.
- Harps (Hrp):** Measures 101-102: *f*. Measures 103-104: *f*. Measures 105-106: *f*. Measures 107-108: *f*. Measures 109-110: *f*.
- Cello (Cel):** Measures 101-102: *f*. Measures 103-104: *f*. Measures 105-106: *f*. Measures 107-108: *f*. Measures 109-110: *f*.

**System 3 (Measures 111-120):**

- Flutes (Fls):** Measures 111-112: *ff*. Measures 113-114: *ff*. Measures 115-116: *ff*. Measures 117-118: *ff*. Measures 119-120: *ff*.
- Oboes (Obs):** Measures 111-112: *ff*. Measures 113-114: *ff*. Measures 115-116: *ff*. Measures 117-118: *ff*. Measures 119-120: *ff*.
- Clarinets (Cls):** Measures 111-112: *ff*. Measures 113-114: *ff*. Measures 115-116: *ff*. Measures 117-118: *ff*. Measures 119-120: *ff*.
- Bassoons (Bsns):** Measures 111-112: *ff*. Measures 113-114: *ff*. Measures 115-116: *ff*. Measures 117-118: *ff*. Measures 119-120: *ff*.
- Horns (Hrns):** Measures 111-112: *ff*. Measures 113-114: *ff*. Measures 115-116: *ff*. Measures 117-118: *ff*. Measures 119-120: *ff*.
- Trumpets (Trpts):** Measures 111-112: *ff*. Measures 113-114: *ff*. Measures 115-116: *ff*. Measures 117-118: *ff*. Measures 119-120: *ff*.
- Timpani (Timp):** Measures 111-112: *f*. Measures 113-114: *f*. Measures 115-116: *f*. Measures 117-118: *f*. Measures 119-120: *f*.
- Harps (Hrp):** Measures 111-112: *f*. Measures 113-114: *f*. Measures 115-116: *f*. Measures 117-118: *f*. Measures 119-120: *f*.
- Cello (Cel):** Measures 111-112: *f*. Measures 113-114: *f*. Measures 115-116: *f*. Measures 117-118: *f*. Measures 119-120: *f*.

46

Rit - - - - - Tempo Primo (5x16a)

Flts

Obs

Clb

Bsns

Rit - - - - - Tempo Primo

Hrns

Trpts

Rit - - - - - Tempo Primo

Temp

Hrp

Cel

Rit - - - - - Tempo Primo

Vlne I

Vlne II

Vlao

Vlci

Bassi

Rit - - - - - Tempo Primo



Handwritten musical score for orchestra, page 48. The score is divided into two systems, each containing staves for various instruments.

**System 1 (Top):**

- Picc:** Piccolo, marked *mp* (mezzo-piano).
- Flt:** Flute, marked *mp*.
- Obs:** Oboe, marked *p* (piano).
- cls:** Clarinet, marked *p*.
- Bsns:** Bassoon, marked *p*.
- Hrns:** Horns, marked *poco qd* (poco quarto).
- Trpts:** Trumpets, marked *poco qd*.
- Percussion:** Two staves, marked *vib* (vibraphone).
- Hp:** Harp.
- cel:** Cello, marked *p*.
- vnrs I:** Violins I, marked *pp* (pianissimo).
- vnrs II:** Violins II, marked *pp*.
- vlas:** Violas, marked *pp*.
- vci:** Violoncello, marked *pp*.
- Bassi:** Basses, marked *pp*.

**System 2 (Bottom):**

- vnrs I:** Violins I, marked *pp*.
- vnrs II:** Violins II, marked *pp*.
- vlas:** Violas, marked *pp*.
- vci:** Violoncello, marked *pp*.
- Bassi:** Basses, marked *pp*.

The score includes various musical notations such as notes, rests, and dynamic markings. There are also large handwritten numbers "3" and "8" in the right margin, and a "105" in the bottom right corner.



Handwritten musical score for a symphony orchestra, page 49. The score is written on multiple staves, with instrument names listed on the left. The notation includes various musical symbols, dynamics, and articulations.

**Instrument List (Left Margin):**

- Picc.
- Flt.
- Obs.
- Clas.
- Bsns.
- Hrns.
- Trpts.
- Suspended cymbal
- Hrp.
- Cal.
- Vlns I
- Vlns II
- Vlas
- Vla
- Bassi

**Key Musical Elements:**

- Dynamic Markings:** *p* (piano), *ff* (fortissimo), *fff* (fortississimo), *ms* (mezzo-soprano), *pp* (pianissimo).
- Articulation:** *Tr.* (trill), *acc.* (accents), *sfz* (sforzando).
- Performance Indicators:** *2/8*, *3/8*, *4/8* (rhythmic patterns), *crash cymbals*, *sfz*.
- Handwritten Notes:** The score contains numerous handwritten annotations, including slurs, ties, and dynamic markings, suggesting a working draft or a performance edition.

50

$(I=120)$

$$(J = J_1)$$

\* Here the vlns are required to gliss in harmonics up the finger board, whilst bouncing the bow across the strings, sul ponticello, until the highest sounding harmonics are reached (marked x).

Handwritten musical score for a symphony orchestra, featuring various instruments and a soloist.

**Instrumentation:**

- Flutes (Fl.)
- Oboes (Obs.)
- Clarinets (Cls.)
- Bassoons (Bsns)
- Horns (Hrns)
- Trombones (Tpt)
- Percussion (1. Percussion, 2. Percussion)
- Harps (Harp)
- Soloist (Kumiel)
- Violins I (Vlns I)
- Violins II (Vlns II)
- Viola (Vla)
- Cello (Vcl)
- Bass (Cassi)

**Key Musical Elements:**

- Tempo:** 120 (indicated in the percussion and horn parts).
- Dynamic Markings:** *f* (forte), *mf* (mezzo-forte).
- Rehearsal Mark:** A double bar line with a repeat sign is present in the Soloist part.
- Performance Instruction:** "Repeat Ad Libitum gradually increasing the rest after 6 repetitions" (written in the Soloist part).
- Handwritten Notes:** "Solo" is written above the Viola part.

The score is written on a system of staves, with the Soloist part (Kumiel) featuring a prominent melodic line. The orchestral parts provide harmonic support and texture.

Handwritten musical score for page 52, featuring multiple staves and instruments.

**Top Section:**

- Picc:** Piccolo flute, marked *mp*.
- Flt =:** Flute, marked *mp*.
- ob =:** Oboe, marked *mp*.

**Bottom Section:**

- Percussion:** Glock (marked *pp*), Suspended cymbal (marked *pp*), and (with wire beaters) (marked *pp*).
- trp:** Trumpet, marked *mp*.
- cel:** Cello, marked *pp*.
- ins I:** Instrument I, marked *pp*.
- ins II:** Instrument II, marked *pp*.
- vln I:** Violin I, marked *pp*.
- vln II:** Violin II, marked *pp*.
- vla:** Viola, marked *pp*.
- vcl:** Violoncello, marked *pp*.
- Bar:** Baritone, marked *pp*.

The score includes various musical notations such as notes, rests, and dynamic markings (*pp*, *mp*, *f*).

135

Handwritten musical score for Percussion and Strings.

**Percussion:**

- Picc:** Piccolo (empty staff)
- Flt I:** Flute I (empty staff)
- Ob J:** Oboe J (empty staff)
- 1. Percussion:** Snare drum (marked with  $\#$  and  $\#$ ), Tom-tom (marked with  $\#$  and  $\#$ ), and Cymbal (marked with  $\#$  and  $\#$ ). Includes a measure marked **135**.
- 2. Percussion:** Bass drum (marked with  $\#$  and  $\#$ ), and Cymbal (marked with  $\#$  and  $\#$ ). Includes a measure marked **135**.
- Hrp:** Harp (empty staff)
- Cel:** Celesta (empty staff)

**Strings:**

- Ins I:** Violin I (wavy line indicating tremolo)
- Ins II:** Violin II (wavy line indicating tremolo)
- Vlns I:** Violin I (wavy line indicating tremolo)
- Vlns II:** Violin II (wavy line indicating tremolo)
- Vlas:** Viola (wavy line indicating tremolo)
- Vla:** Violoncello (empty staff)
- Bass:** Double Bass (empty staff)

**Handwritten notes:**

- 3rd...** (written above the 3rd staff)
- 8va...** (written above the 8th staff)
- 135** (written above the 13th staff)
- 135** (written above the 14th staff)
- 135** (written above the 15th staff)
- 135** (written above the 16th staff)
- 135** (written above the 17th staff)
- 135** (written above the 18th staff)
- 135** (written above the 19th staff)
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- 135** (written above the 37th staff)
- 135** (written above the 38th staff)
- 135** (written above the 39th staff)
- 135** (written above the 40th staff)
- 135** (written above the 41st staff)
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- 135** (written above the 70th staff)
- 135** (written above the 71st staff)
- 135** (written above the 72nd staff)
- 135** (written above the 73rd staff)
- 135** (written above the 74th staff)
- 135** (written above the 75th staff)
- 135** (written above the 76th staff)
- 135** (written above the 77th staff)
- 135** (written above the 78th staff)
- 135** (written above the 79th staff)
- 135** (written above the 80th staff)
- 135** (written above the 81st staff)
- 135** (written above the 82nd staff)
- 135** (written above the 83rd staff)
- 135** (written above the 84th staff)
- 135** (written above the 85th staff)
- 135** (written above the 86th staff)
- 135** (written above the 87th staff)
- 135** (written above the 88th staff)
- 135** (written above the 89th staff)
- 135** (written above the 90th staff)
- 135** (written above the 91st staff)
- 135** (written above the 92nd staff)
- 135** (written above the 93rd staff)
- 135** (written above the 94th staff)
- 135** (written above the 95th staff)
- 135** (written above the 96th staff)
- 135** (written above the 97th staff)
- 135** (written above the 98th staff)
- 135** (written above the 99th staff)
- 135** (written above the 100th staff)

## **AUTUMN MIST**

Blow winds of Autumn - let your chilling breath  
Take the live herbage from the mead, and strip  
The shady forest of its green attire;-  
And let the bursting clouds to fury rouse  
The gentle brooks.  
Your desolating sway sheds no sadness upon me,  
What dignity, what beauty, in this change,  
From mild to angry, and from sad to gay,  
Alternate and revolving!

Handwritten musical score for "Autumn Mist" (III), Lento 1x42. The score is written for a large orchestra and includes the following parts and markings:

- Picc:** Piccolo (5 measures)
- Flt II:** Flute II (5 measures)
- Obs:** Oboe (Solo Pensive, 5 measures)
- Cls:** Clarinet (5 measures)
- Bsns:** Bassoon (5 measures)
- Hrns:** Horns (5 measures)
- Trpts:** Trumpets (5 measures)
- Timp:** Timpani (5 measures, sempre)
- Perussion:** Percussion (5 measures)
- Hrp:** Harp (5 measures, sempre ppp)
- Vlrs I:** Violin I (5 measures, con sordino)
- Vlrs II:** Violin II (5 measures, con sordino)
- Vlas:** Viola (5 measures, con sordino)
- Vlci:** Violoncello (5 measures, con sordino)
- Bassi:** Bass (5 measures, con sordino)

Handwritten tempo and dynamics markings include:

- 2/4 Lento Lento** (written multiple times)
- pp** (pianissimo)
- mp** (mezzo-piano)
- p** (piano)
- con sordino** (with mutes)
- sempre** (always)
- subp** (sub-piano)

Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100 are indicated at the top of the staves.

(F#) Più Mosso  $\text{♩} = 84$

Tempo Primo ( $\text{♩} = 42$ )

55

Handwritten musical score for orchestra and strings. The score is divided into two main sections by a double bar line. The first section is marked **4/8 Più Mosso  $\text{♩} = 84$**  and the second section is marked **2/4 Tempo Primo  $\text{♩} = 42$** .

**Instrument Parts:**

- Picc.** (Piccolo): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- Obs.** (Oboe): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- cls** (Clarinet): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- Bsns** (Bassoon): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- Hrns** (Horn): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- Trpts** (Trumpet): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- Timps** (Timpani): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- Percussion**: Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- Hrp** (Harp): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- vlins I** (Violin I): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- vlins II** (Violin II): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- vlaa** (Viola): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- vcl** (Cello): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.
- Bassi** (Double Bass): Flute II, Clarinet II, Bassoon II, Horns, Trumpets, Timpani, Percussion, Harp, Violins I, Violins II, Violas, Cellos, Double Basses.

**Handwritten Annotations:**

- 4/8 Più Mosso  $\text{♩} = 84$**  (First section)
- 2/4 Tempo Primo  $\text{♩} = 42$**  (Second section)
- Solo** (written above the Oboe part in the second section)
- lontano** (written above the Horn part in the second section)
- pp (sempre)** (written above the Harp part in the second section)
- pp** (written below the Harp part in the second section)
- pp** (written below the Double Bass part in the second section)
- pp** (written below the Double Bass part in the second section)



Handwritten musical score for orchestra and strings, measures 10-14. The score is written on multiple staves, including Piccolo (Picc.), Flute (Flt.), Oboe (obs.), Clarinet (cls.), Bassoon (Bsns.), Horns (Horns), Trumpet (Trypt), Timpani (Timp), Percussion (Percussion), Harp (Hrp), Violin I (vlns I), Violin II (vlns II), Viola (vlns), Violoncello (vlni), and Double Bass (Bassi). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings (e.g., *mf*, *mp*, *p*, *f*, *subf*). The score is divided into measures, with measure numbers 10, 11, 12, 13, and 14 indicated at the beginning of their respective staves. The notation is handwritten and appears to be a draft or working score.

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[illegible]

[illegible]

Tempo Primo

Handwritten musical score for a section labeled "25". The score is written on three staves. The top staff is labeled "Hors" (Horns) and the bottom staff is labeled "Trio" (Trumpets). The middle staff is labeled "pp (sample)". The music is in 4/4 time and features various musical notations, including notes, rests, and a large "25" in the center. The score is written in a handwritten style with some corrections and markings.

Tempo Primo

Handwritten musical score for three parts: Timp, Percussion, and Hip. The score is written on five staves. The Timp part has a 'slow gliss' and a 'vib' section. The Percussion part includes a 'p: ped.' marking. The Hip part consists of two staves with complex rhythmic notation and dynamics like 'pp'.

Tempo Primo

Handwritten musical score for a string quartet, measures 25-28. The score is for Violins I and II, Violas, Cellos, and Basses. It includes various musical notations such as notes, rests, and dynamic markings like ppp, pp, mp, p, and f. There are also performance instructions like 'con sordino', 'sul pont', 'arco', and 'poco f'.



Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds (Flute II, Oboe, Clarinet, Bassoon), strings (Harp, Violins I & II, Viola, Violoncello, Double Bass), and percussion (Tympani, Snare, Cymbals, Tom-Toms, etc.). The score includes dynamic markings (p, mf, f, sfz, etc.), articulation (accents, slurs, etc.), and tempo changes to "Allegro Mosso" and "Tempo Primo". The score is written in a major key and 4/4 time. The percussion section includes a variety of instruments, including snare, cymbals, tom-toms, and a variety of other percussion instruments. The woodwind section includes flute, oboe, clarinet, and bassoon. The string section includes violin, viola, violoncello, and double bass. The harp is also present. The score is written in a clear, legible hand, with many annotations and corrections. The tempo changes are clearly marked, and the dynamic markings are used throughout the score to indicate the desired volume and intensity of the music.

[illegible]

**A** Pic Mosso (124)

(♩ = ♩) (Picc change to flute)

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings. The score is divided into two systems, each with a 4/4 time signature and a tempo marking of *Più Mosso*.

**System 1:**

- Flute II:** Starts with a *p* (piano) dynamic, followed by a *mp* (mezzo-piano) dynamic. A handwritten note above the staff reads "(Picc change to flute)".
- Obs (Oboe):** Features a melodic line with slurs and ties.
- Clas (Clarinet):** Features a melodic line with slurs and ties.
- Bsns (Bassoon):** Features a melodic line with slurs and ties.
- Hrns (Horn):** Features a melodic line with slurs and ties.
- Tripts (Trumpet):** Features a melodic line with slurs and ties.
- Timp (Timpani):** Features a melodic line with slurs and ties.
- Percussion:** Includes a *Tam Tam* section.
- Al (Alto):** Features a melodic line with slurs and ties.

**System 2:**

- Vins I (Violin I):** Starts with a *pp* (pianissimo) dynamic, followed by a *mp* (mezzo-piano) dynamic. A handwritten note above the staff reads "nat" (natural).
- Vins II (Violin II):** Starts with a *pp* (pianissimo) dynamic, followed by a *mp* (mezzo-piano) dynamic. A handwritten note above the staff reads "tutti" (tutti).
- Vcl (Violoncello):** Starts with a *pp* (pianissimo) dynamic, followed by a *mp* (mezzo-piano) dynamic. A handwritten note above the staff reads "nat" (natural).
- Bassi (Bass):** Starts with a *pp* (pianissimo) dynamic, followed by a *mp* (mezzo-piano) dynamic. A handwritten note above the staff reads "nat" (natural).

The score includes various musical notations such as slurs, ties, and dynamic markings (*p*, *mp*, *pp*, *mf*, *f*). The tempo marking *Più Mosso* is repeated in both systems. The time signature 4/4 is also repeated in both systems.



Handwritten musical score for a symphony orchestra, page 64. The score is written for the following instruments:

- Flts (Flutes)
- Obs (Oboes)
- cls (Clarinets)
- Bsns (Bassoons)
- Hrs (Horns)
- Tpts (Trumpets)
- Timb (Timpani)
- Percussion (Percussion)
- Hrp (Harp)
- Vlns I (Violins I)
- Vlns II (Violins II)
- Vlva (Viola)
- Vlcv (Violoncello)
- Bassi (Basses)

The score is divided into measures, with measures 45 and 46 clearly marked. The tempo is marked *mf* (mezzo-forte). The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten annotations in large numbers are present in the center of the page:

- Measure 45:  $\frac{3}{4}$
- Measure 46:  $\frac{4}{4}$

Additional handwritten annotations include "45" and "4" in the right margin, and "3" and "4" in the left margin, likely indicating measure numbers or rehearsal marks.



50

Handwritten musical score for measures 50 and 51. The score includes staves for Flts, Obs, Cbs, Bsns, Hrns, Trpts, Timp, Percussion, Hrp, Vlns I, Vlns II, Vla, Vcl, and Bass.

Measure 50 features a Flute Solo marked *mp*. The Oboe and Clarinet parts have dynamics *pp*, *mp*, and *mf*. The Bassoon part has dynamics *pp* and *mf*. The Horns, Trumpets, and Timpani parts have dynamics *pp* and *mf*. The Violins, Viola, Violoncello, and Bass parts have dynamics *pp*, *p*, and *mf*.

Measure 51 features a Flute Solo marked *mp*. The Oboe and Clarinet parts have dynamics *pp*, *mp*, and *mf*. The Bassoon part has dynamics *pp* and *mf*. The Horns, Trumpets, and Timpani parts have dynamics *pp* and *mf*. The Violins, Viola, Violoncello, and Bass parts have dynamics *pp*, *p*, and *mf*.

Handwritten numbers 4 and 3 are present on the staves for Hrns, Trpts, Timp, and Vlns I, indicating a change in the number of instruments playing.



55

Flts

Obs

cls

Bsns

Molto Rit - - - - 2  
4

55

Hrns

Trpts

Molto Rit - - - - 2  
4

55

Timp

Percussion

Hrp

Molto Rit - - - - 2  
4

55

vlrs I

vlrs II

vla

vcl

Cassi

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[illegible]

Handwritten musical score for page 71, featuring multiple staves for various instruments. The score includes dynamic markings such as *sfz*, *sf*, *f*, *mf*, *p*, and articulation like accents and slurs.

**Instruments and parts shown:**

- Flts (Flutes)
- obs (Oboes)
- cls (Clarinets)
- Bsns (Bassoons)
- Hrns (Horns)
- Trpts (Trumpets)
- Temp (Timpani)
- Percussion
- Hrp (Harp)
- vlins I (Violins I)
- vlins II (Violins II)
- vla (Viola)
- vcl (Cello)
- bas (Double Bass)

**Dynamic markings and articulation:**

- sfz* (sforzando)
- sf* (sforzando)
- f* (forte)
- mf* (mezzo-forte)
- p* (piano)
- acc (accent)
- slur
- div (divisi)
- arco (arco)
- ss (sempre)
- 8 (octave)



65

Flts

Obs

Cls

3sns

2

4

3

4

65

Hrns

Trpts

2

4

3

4

65

Temp

Percussion

Hrp

2

4

3

4

65

vlms I

vlms II

vlms

vlcs

Boasi

6

5

Handwritten musical score for measures 65-67. The score includes staves for Flutes (Flts), Oboes (Obs), Clarinets (Cls), Bassoons (3sns), Horns (Hrns), Trumpets (Trpts), Timpani (Temp), Percussion (Percussion), Harp (Hrp), Violins I (vlms I), Violins II (vlms II), Violas (vlms), Violas (vlcs), and Bassooni (Boasi). The score is marked with measure numbers 65, 66, and 67. Large handwritten numbers 2, 4, 3, and 4 are placed over the staves, likely indicating a rehearsal mark or a specific measure. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *sfz*, *sf*, *mf*, *ff*, *p*, *arco*, *pizz*). The bottom of the page features the logo 'D24' and the text 'MANOPUS SCORE-SYSTEM ©'.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The staves are arranged vertically, with the following instruments listed on the left: Flts (Flutes), obs (Oboes), cls (Clarinets), Bsns (Bassoons), Hrns (Horns), Trpts (Trumpets), Timp (Timpani), Percussion, Hrp (Harp), Vlns I (Violins I), Vlns II (Violins II), Vla (Viola), Vlc (Violoncello), and Bass. The score includes various musical notations, such as notes, rests, and dynamic markings like 'mf' (mezzo-forte), 'p' (piano), 'ff' (fortissimo), and 'ss' (sforzando). A rehearsal mark '70' is visible on several staves, indicating a specific point in the music. The notation is complex, with many notes and rests, and some staves have additional markings like 'mf', 'p', 'ff', and 'ss'.

Handwritten musical score for orchestra and percussion. The score is divided into two systems, each marked with a large handwritten "48" on the right margin.

**System 1 (Measures 1-4):**

- Flts:** Flute 1 and 2. Flute 1 has a trill in measure 1. Both flutes play sixteenth-note patterns in measures 2 and 3, and a sixteenth-note triplet in measure 4.
- Obs:** Oboe. Plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- cls:** Clarinet. Plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- Bsns:** Bassoon. Plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- Hrns:** Horns. Horn 1 plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3. Horn 2 plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- Trpts:** Trumpets. Trumpet 1 plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3. Trumpet 2 plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- Timp:** Timpani. Plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- Percussion:** Percussion 1 and 2. Percussion 1 plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3. Percussion 2 plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- Hrp:** Harp. Plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- Vlrs I:** Violin I. Plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- Vlrs II:** Violin II. Plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- Vla:** Viola. Plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- Vcl:** Violoncello. Plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.
- Coasi:** Cello. Plays a melodic line in measure 1, then a sixteenth-note triplet in measure 2, and a sixteenth-note pattern in measure 3.

**System 2 (Measures 5-8):**

- Flts:** Flute 1 and 2. Flute 1 has a trill in measure 5. Both flutes play sixteenth-note patterns in measures 6 and 7, and a sixteenth-note triplet in measure 8.
- Obs:** Oboe. Plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- cls:** Clarinet. Plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- Bsns:** Bassoon. Plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- Hrns:** Horns. Horn 1 plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7. Horn 2 plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- Trpts:** Trumpets. Trumpet 1 plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7. Trumpet 2 plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- Timp:** Timpani. Plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- Percussion:** Percussion 1 and 2. Percussion 1 plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7. Percussion 2 plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- Hrp:** Harp. Plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- Vlrs I:** Violin I. Plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- Vlrs II:** Violin II. Plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- Vla:** Viola. Plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- Vcl:** Violoncello. Plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.
- Coasi:** Cello. Plays a melodic line in measure 5, then a sixteenth-note triplet in measure 6, and a sixteenth-note pattern in measure 7.

Handwritten musical score for a symphony orchestra, page 75. The score is divided into two systems, each marked with a large handwritten "4" and "8" indicating the number of measures. The instruments are listed on the left side of the staves.

**System 1 (Measures 1-8):**

- Flts:** Flute 1 and 2. Measures 1-4: *sfz* (pizzicato). Measures 5-8: *fff* (pizzicato).
- Obs:** Oboe. Measures 1-4: *sfz* (pizzicato). Measures 5-8: *fff* (pizzicato).
- Clb:** Clarinet Bb. Measures 1-4: *sfz* (pizzicato). Measures 5-8: *fff* (pizzicato).
- Bsns:** Bassoon. Measures 1-4: *sfz* (pizzicato). Measures 5-8: *fff* (pizzicato).
- Hrns:** Horns. Measures 1-4: *sfz* (pizzicato). Measures 5-8: *fff* (pizzicato).
- Tripts:** Trumpets. Measures 1-4: *sfz* (pizzicato). Measures 5-8: *fff* (pizzicato).
- Temp:** Timpani. Measures 1-4: *mf* (To xylophone). Measures 5-8: *fff* (To Bass Drum).
- Percussion:** Measures 1-4: *mf* (To xylophone). Measures 5-8: *fff* (To Bass Drum).
- Hrp:** Harp. Measures 1-4: *sfz* (pizzicato). Measures 5-8: *fff* (pizzicato).

**System 2 (Measures 9-16):**

- Vlms I:** Violin I. Measures 9-16: *fff* (pizzicato).
- Vlms II:** Violin II. Measures 9-16: *fff* (pizzicato).
- Vlao:** Viola. Measures 9-16: *fff* (pizzicato).
- Vci:** Violoncello. Measures 9-16: *fff* (pizzicato).
- Bassi:** Basses. Measures 9-16: *fff* (pizzicato).

**Handwritten markings:**

- Large handwritten "4" and "8" are placed above the first and second systems, respectively, indicating the number of measures.
- The word "marcatissimo!" is written above the Violin I staff in the second system.
- Dynamic markings include *sfz* (pizzicato), *fff* (pizzicato), *mf* (To xylophone), and *fff* (To Bass Drum).

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Flts

Obs

Cl's

Bans

Hrns

Trpts

Timp

Percussion

Hrp

vlrs I

vlrs II

vla

vcl

Handwritten musical score for page 78, featuring various instruments and dynamic markings.

**Flts:** Flute parts with dynamic markings *pp*, *mf*, and *mp*.

**Obs:** Oboe parts with dynamic markings *pp* and *mf*.

**Cl's:** Clarinet parts with dynamic markings *pp* and *mf*.

**Bans:** Bassoon parts with dynamic markings *pp* and *mf*.

**Hrns:** Horn parts with dynamic markings *pp* and *mf*.

**Trpts:** Trumpet parts with dynamic markings *pp* and *mf*.

**Timp:** Timpani parts with dynamic markings *pp* and *mf*.

**Percussion:** Percussion parts including *suspended cymbal*, *Hard water*, *Base Drum (soft beater)*, and *Temple blocks*.

**Hrp:** Harp parts with dynamic markings *pp* and *mf*.

**vlrs I:** Violin I parts with dynamic markings *pp*, *mf*, and *pp*.

**vlrs II:** Violin II parts with dynamic markings *pp*, *mf*, and *pp*.

**vla:** Viola parts with dynamic markings *pp*, *mf*, and *pp*.

**vcl:** Violoncello parts with dynamic markings *pp*, *mf*, and *pp*.

**Handwritten musical score for page 78, featuring various instruments and dynamic markings.**

Handwritten musical score for Horns and Trombones. The score is for measures 85-88. The Horns part (Hrns) is in the upper staves, and the Trombones part (Tpts) is in the lower staves. The Trombones part has a melodic line in the first measure, followed by rests. The Horns part has rests in all measures. The key signature is one sharp (F#) and the time signature is 4/4.

[illegible]

Handwritten musical score for a string quartet, labeled "35" in the top left. The score is written on five staves, labeled "vlns I", "vlns II", "vlas", "vlas", and "Bassi". The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp", "mp", "p", "nat", and "sul pont". There are also performance instructions like "flautando" and "sul pont". The score is written in a cursive, handwritten style.



Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various dynamic markings. The score is organized into measures, with a large '90' marking appearing at the beginning of several staves, likely indicating a measure number or a specific time point. The instruments listed on the left include Flutes (Flts), Oboes (Obs), Clarinets (Cls), Bassoons (Bsns), Horns (Hrns), Trumpets (Trpts), Timpani (Timp), Percussion (Percussion), Harp (Hrp), Violins I (vlns I), Violins II (vlns II), Viola (vla), Violoncello (vcl), and Double Bass (Bassi). The score includes various musical notations such as notes, rests, and dynamic markings like sfz, p, mf, and pp. The score is written in a clear, legible hand, with some corrections and annotations visible.

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Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- Flts (Flutes)
- Obs (Oboes)
- cls (Clarinets)
- Bsns (Bassoons)
- Hrns (Horns)
- Trpts (Trumpets)
- Temp (Timpani)
- Percussion
- Hrp (Harp)
- Viol I (Violins I)
- Viol II (Violins II)
- Viola
- Vcl (Violoncello)
- Bassi (Double Bass)

The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks and slurs. Rehearsal marks are present at measures 100, 105, and 110. The notation is handwritten and appears to be a working draft.

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Handwritten musical score for a symphony, measures 105-115. The score includes parts for Flutes I and II, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timpani, Percussion, Harp, Violins I and II, Viola, Cello, and Double Bass. The music is in 4/4 time and features various dynamics and articulations.

**Measures 105-115:**

- Flutes I and II:** Flute I changes to Piccolo at measure 115. Dynamics include *mp*, *p*, and *mf*.
- Oboes:** Dynamics include *mp*, *p*, and *mf*.
- Clarinets:** Dynamics include *mp*, *p*, and *mf*.
- Bassoons:** Dynamics include *mp*, *p*, and *mf*.
- Horns:** Dynamics include *p*, *mf*, and *f*.
- Trumpets:** Dynamics include *p*, *mf*, and *f*.
- Timpani:** Dynamics include *sfz* and *f*.
- Percussion:** Dynamics include *sfz* and *f*.
- Harp:** Dynamics include *sfz* and *f*.
- Violins I and II:** Dynamics include *mp*, *p*, and *mf*. Violin I has a *recitativo* marking.
- Viola:** Dynamics include *mp*, *p*, and *mf*. Viola has a *recitativo* marking.
- Cello:** Dynamics include *mp*, *p*, and *mf*.
- Double Bass:** Dynamics include *mp*, *p*, and *mf*.

Handwritten musical score for orchestra and strings, measures 8 through 110. The score is divided into several systems.

**System 1 (Measures 8-110):**

- Picc:** Piccolo, measures 8-110.
- Flt II:** Flute II, measures 8-110.
- Obs:** Oboe, measures 8-110.
- Cls:** Clarinet, measures 8-110.
- Bsns:** Bassoon, measures 8-110.

**System 2 (Measures 110-110):**

- Hrns:** Horns, measures 110-110.
- Trpts:** Trumpets, measures 110-110.

**System 3 (Measures 110-110):**

- Temp:** Timpani, measures 110-110.
- Percussion:** Percussion, measures 110-110.
- Hrp:** Harp, measures 110-110.

**System 4 (Measures 110-110):**

- Vlns I:** Violin I, measures 110-110.
- Vlns II:** Violin II, measures 110-110.
- Vla:** Viola, measures 110-110.
- Vcl:** Violoncello, measures 110-110.
- Bassi:** Basses, measures 110-110.

Handwritten annotations include dynamics (mp, mf, sfz, p, f, S), articulation (accents, slurs), and performance instructions (e.g., "sempre sfz", "Pizz", "arco").

Handwritten musical score for orchestra and strings, page 86. The score is divided into three systems, each starting at measure 115.

**System 1 (Measures 115-118):**

- Pic:** Piccolo part, starting with a rest in measure 115, then playing a series of eighth notes.
- Fl II:** Flute II part, playing a series of eighth notes.
- Obs:** Oboe part, playing a series of eighth notes.
- Cls:** Clarinet part, playing a series of eighth notes.
- Bsns:** Bassoon part, playing a series of eighth notes.

**System 2 (Measures 115-118):**

- Hrns:** Horns part, playing a series of eighth notes.
- Trpts:** Trumpets part, playing a series of eighth notes.

**System 3 (Measures 115-118):**

- Temp:** Timpani part, playing a series of eighth notes.
- Perussion:** Percussion part, including a *Suspended Cymbal* and *mf* (mezzo-forte) markings.
- H.p:** Harp part, playing a series of eighth notes.
- Cl:** Cello part, playing a series of eighth notes.

**System 4 (Measures 115-118):**

- Viol I:** Violin I part, playing a series of eighth notes.
- Viol II:** Violin II part, playing a series of eighth notes.
- Vla:** Viola part, playing a series of eighth notes.
- Vcl:** Violoncello part, playing a series of eighth notes.
- Conti:** Contrabass part, playing a series of eighth notes.

Handwritten markings include *fff* (fortissimo) and *mf* (mezzo-forte) throughout the score.

**E**

Picc  
Flt II  
Obs  
cls  
Bsns

**E**

Più Mosso, Brillante!

Hrns  
Trpts

**E**

Più Mosso, Brillante!

Timp  
Percussion  
Hrp  
cl

**E**

Più Mosso, Brillante!



Handwritten musical score for a symphony orchestra, page 88. The score is written in 4/4 time and features a variety of instruments and percussion.

**Instrumental Parts:**

- Picc.** (Piccolo): Flute part, marked *tr* (trill).
- Fl II** (Flute II): Flute part.
- Obs** (Oboe): Oboe part.
- cls** (Clarinet): Clarinet part.
- Bsns** (Bassoon): Bassoon part.
- Hrns** (Horn): Horn part.
- Trpts** (Trumpet): Trumpet part.
- Temp** (Timpani): Timpani part.
- Percussion**: Includes *sc.* (snare drum), *tempo offz* (tempo off), and *ss* (snare drum).
- Hrp** (Harp): Harp part.
- Cel** (Cello): Cello part.
- Vlns I** (Violin I): Violin I part.
- Vlns II** (Violin II): Violin II part.
- Vla** (Viola): Viola part.
- Vcl** (Violoncello): Violoncello part.
- Conti** (Contra): Contra part.

**Handwritten Annotations:**

- tr* (trill) above the Piccolo staff.
- sc.* (snare drum) above the Percussion staff.
- tempo offz* (tempo off) above the Percussion staff.
- ss* (snare drum) above the Harp staff.
- sfz* (sforzando) and *sfz mp* (sforzando mezzo piano) markings are present in the string parts.

**Page-Footer:** 2024 PANOPUS SCORESYSTEM ©

**D24 PANOPUS SCORE-SYSTEM®**

90.

130

File II

obs

ck

Heng

Trypt

Time

Perwssion.

Usp

Gd

vlrs I

virus.

vlas

4/12/21

Bass

**D24 PANOPUS SCORE-SYSTEM®**

Handwritten musical score for page 91, featuring a 4/8 time signature and a tempo marking of 80 beats per minute (♩ = 80 Rit). The score is divided into two systems, each marked with a large handwritten "4" and "8" indicating the time signature.

**System 1 (Top):**

- Flts:** Flute parts with various dynamics (mp, mf, f) and articulations (accents, slurs).
- Obs.:** Oboe parts with dynamics (mf, mp) and articulations.
- Cls.:** Clarinet parts with dynamics (mf, mp) and articulations.
- Hrns:** Horn parts (empty staves).
- Trpts:** Trumpet parts (empty staves).
- Timp:** Timpani part with dynamics (mf, mp) and articulations.
- Perussion:** Percussion parts (Vib, Glock) with dynamics (mf, mp) and articulations.
- Hrp:** Harp part with dynamics (mf, mp) and articulations.
- Cell:** Cello part with dynamics (mf, mp) and articulations.

**System 2 (Bottom):**

- Vlns I:** Violin I part with dynamics (p, pp) and articulations.
- Vlns II:** Violin II part with dynamics (p, pp) and articulations.
- Vla:** Viola part with dynamics (p, pp) and articulations.
- Vlw:** Violoncello part with dynamics (p, pp) and articulations.
- Bassi:** Bass part with dynamics (p, pp) and articulations.

Large handwritten numbers "4" and "8" are placed vertically on the left side of the score, indicating the time signature. A large handwritten "3" and "8" are placed vertically on the right side of the score, indicating a 3/8 time signature. The word "Rit" is written at the bottom right of the score.

Handwritten musical score for a symphony orchestra, featuring a 2/8 time signature and a tempo marking of 135. The score is written for the following instruments:

- Flt (Flute)
- Obs (Oboe)
- Cls (Clarinet)
- Hrns (Horn)
- Trpts (Trumpet)
- Timp (Timpani)
- Percussion
- Hrp (Harp)
- Cel (Cello)
- Vlns I (Violin I)
- Vlns II (Violin II)
- Vla (Viola)
- Vcl (Violoncello)
- Bassi (Bass)

The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, f, p, pp, ff). A large handwritten "2" is visible in the center of the page, and a tempo marking "135" is present at the top. The bottom of the page features the text "©2024 HANONIS SCORE SYSTEM ©".

Handwritten musical score for orchestra, measures 140-142. The score is divided into three systems, each marked with a large handwritten "48" on the right side.

**System 1 (Measures 140-142):**

- Flts:** Flute 1 and 2. Measure 140: Flute 1 has a melodic line starting on G4, marked *mp*. Flute 2 has a melodic line starting on G4, marked *mp*. Measure 141: Flute 1 has a melodic line starting on G4, marked *mp*. Flute 2 has a melodic line starting on G4, marked *mp*. Measure 142: Flute 1 has a melodic line starting on G4, marked *mp*. Flute 2 has a melodic line starting on G4, marked *mp*.
- Obs:** Oboe. Measure 140: Oboe has a melodic line starting on G4, marked *mp*. Measure 141: Oboe has a melodic line starting on G4, marked *mp*. Measure 142: Oboe has a melodic line starting on G4, marked *mp*.
- Clb:** Clarinet Bb. Measure 140: Clarinet Bb has a melodic line starting on G4, marked *mp*. Measure 141: Clarinet Bb has a melodic line starting on G4, marked *mp*. Measure 142: Clarinet Bb has a melodic line starting on G4, marked *mp*.
- Hrns:** Horns. Measure 140: Horns have a melodic line starting on G4, marked *mp*. Measure 141: Horns have a melodic line starting on G4, marked *mp*. Measure 142: Horns have a melodic line starting on G4, marked *mp*.
- Tripts:** Trumpets. Measure 140: Trumpets have a melodic line starting on G4, marked *mp*. Measure 141: Trumpets have a melodic line starting on G4, marked *mp*. Measure 142: Trumpets have a melodic line starting on G4, marked *mp*.
- Timp:** Timpani. Measure 140: Timpani has a melodic line starting on G4, marked *mp*. Measure 141: Timpani has a melodic line starting on G4, marked *mp*. Measure 142: Timpani has a melodic line starting on G4, marked *mp*.
- Percussion:** Percussion. Measure 140: Percussion has a melodic line starting on G4, marked *mp*. Measure 141: Percussion has a melodic line starting on G4, marked *mp*. Measure 142: Percussion has a melodic line starting on G4, marked *mp*.
- Hrp:** Harp. Measure 140: Harp has a melodic line starting on G4, marked *mp*. Measure 141: Harp has a melodic line starting on G4, marked *mp*. Measure 142: Harp has a melodic line starting on G4, marked *mp*.
- Cel:** Cello. Measure 140: Cello has a melodic line starting on G4, marked *mp*. Measure 141: Cello has a melodic line starting on G4, marked *mp*. Measure 142: Cello has a melodic line starting on G4, marked *mp*.

**System 2 (Measures 140-142):**

- Vln I:** Violin I. Measure 140: Violin I has a melodic line starting on G4, marked *mp*. Measure 141: Violin I has a melodic line starting on G4, marked *mp*. Measure 142: Violin I has a melodic line starting on G4, marked *mp*.
- Vln II:** Violin II. Measure 140: Violin II has a melodic line starting on G4, marked *mp*. Measure 141: Violin II has a melodic line starting on G4, marked *mp*. Measure 142: Violin II has a melodic line starting on G4, marked *mp*.
- Vlao:** Viola. Measure 140: Viola has a melodic line starting on G4, marked *mp*. Measure 141: Viola has a melodic line starting on G4, marked *mp*. Measure 142: Viola has a melodic line starting on G4, marked *mp*.
- Vcl:** Violoncello. Measure 140: Violoncello has a melodic line starting on G4, marked *mp*. Measure 141: Violoncello has a melodic line starting on G4, marked *mp*. Measure 142: Violoncello has a melodic line starting on G4, marked *mp*.
- Bassa:** Bass. Measure 140: Bass has a melodic line starting on G4, marked *mp*. Measure 141: Bass has a melodic line starting on G4, marked *mp*. Measure 142: Bass has a melodic line starting on G4, marked *mp*.

**System 3 (Measures 140-142):**

- Vln I:** Violin I. Measure 140: Violin I has a melodic line starting on G4, marked *mp*. Measure 141: Violin I has a melodic line starting on G4, marked *mp*. Measure 142: Violin I has a melodic line starting on G4, marked *mp*.
- Vln II:** Violin II. Measure 140: Violin II has a melodic line starting on G4, marked *mp*. Measure 141: Violin II has a melodic line starting on G4, marked *mp*. Measure 142: Violin II has a melodic line starting on G4, marked *mp*.
- Vlao:** Viola. Measure 140: Viola has a melodic line starting on G4, marked *mp*. Measure 141: Viola has a melodic line starting on G4, marked *mp*. Measure 142: Viola has a melodic line starting on G4, marked *mp*.
- Vcl:** Violoncello. Measure 140: Violoncello has a melodic line starting on G4, marked *mp*. Measure 141: Violoncello has a melodic line starting on G4, marked *mp*. Measure 142: Violoncello has a melodic line starting on G4, marked *mp*.
- Bassa:** Bass. Measure 140: Bass has a melodic line starting on G4, marked *mp*. Measure 141: Bass has a melodic line starting on G4, marked *mp*. Measure 142: Bass has a melodic line starting on G4, marked *mp*.

lit — — — — — 94

Handwritten musical score for "The Rose Tree". The score is for four instruments: Flute (Flts), Oboe (obs), Clarinet (cls), and Bassoon (Bsns). The time signature is 3/4, and the tempo/meter is marked "F=J". The Flute and Clarinet parts have melodic lines with triplets and slurs, while the Oboe and Bassoon parts have rests. Dynamics include *mp* and *p*.

4 Lento, 1/1 stesso Tempo Rid

Handwritten musical score for Horns and Trombones. The score is written on three staves. The top two staves are labeled "Horns" and the bottom staff is labeled "Trombs". The music is in 4/4 time, indicated by the "4" above the first staff. The key signature is one flat (B-flat), indicated by the flat symbol on the first line of the first staff. The tempo is marked "Allegro", indicated by the word "Allegro" above the first staff. The score consists of three measures. In the first measure, the Horns play a half note G4 and a half note F#4, while the Trombones play a half note G3 and a half note F#3. In the second measure, the Horns play a half note E4 and a half note D#4, while the Trombones play a half note E3 and a half note D#3. In the third measure, the Horns play a half note C#4 and a half note B3, while the Trombones play a half note C#3 and a half note B2. The score is written in ink on a white background.

(Time)  $\frac{4}{4}$  *Andante* Tempo *Allegro*

Handwritten musical score for Percussion, Hrp, and Cel. The score is written on three systems of staves. The first system has a Percussion staff with a 1 and 2, and a Hrp staff. The second system has a Percussion staff with a 1 and 2, and a Hrp staff. The third system has a Percussion staff with a 1 and 2, and a Cel staff. The Percussion staff has a 1 and 2, and the Hrp staff has a 1 and 2. The Cel staff has a 1 and 2. The score is written in a simple, handwritten style.

**Percussion**

1

2

**Hrp**

1

2

**Cel**

1

2

ppp  
ped - - - - - N

(Duet)  $\frac{4}{4}$  Lento, l'istesso Tempo Rit.  
Correcivo

Handwritten musical score for five staves (Violin I, Violin II, Viola, Violoncello, and Bass). The score is marked with a large '4' at the top. The first staff (Violin I) has a 'Crescendo' marking. The second staff (Violin II) has a 'Crescendo' marking. The third staff (Viola) has a 'Crescendo' marking. The fourth staff (Violoncello) has a 'Crescendo' marking. The fifth staff (Bass) has a 'Crescendo' marking. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'pp', 'mf', and 'mp'.

## 95

D24 PANOPUS SCORE-SYSTEM



Handwritten musical score for a symphony orchestra. The score includes staves for Flutes (Flt), Oboes (Obs), Clarinets (Cls), Bassoons (Bsns), Horns (Hrns), Timpani (Timp), Percussion (Percussion), Harp (Hrp), Violins I (Vln I), Violins II (Vln II), Viola (Vla), and Cello/Double Bass (Vcl/Bs). The score features various musical notations, including notes, rests, and dynamic markings (pp, p, mf, f). Performance instructions such as "arco", "sul ponticello", and "acc" are present. Large numbers (3, 6, 2) are written vertically on the Horns and Harp staves, and (8, 8, 4) are written vertically on the Violins I & II and Viola staves. The tempo is marked "150".



**D24 PANOPUS SCORE-SYSTEM®**



D24 PANOFUS SCORE-SYSTEM :

# G

[illegible]

170

Picc. *pp* *mp* *pp*

Ft II *pp* *mp* *pp*

obs *pp* *mp* *pp*

cls *pp* *mp* *pp*

Hrns *pp* *pp* *pp*

Timp *ppp*

Percussion *vib* (medium beaters) *pp* *mp* *pp* *Red* *pp* *mp* *pp*

Hrp *pp*

Cel. *pp*

Vlrs I *pp*

Vlrs II *pp*

Vlao *pp*

Vlu *pp*

Bassi *pizz* *arco* *glass* *(b)* *ppp* *p*

6 4 6 4 6 4 6 4

Handwritten musical score for a symphony orchestra, page 102. The score is written for the following instruments:

- Picc.
- Flt II
- Obs.
- Cls.
- Bsns.
- Hrns.
- Temp.
- Percussion (1. Glock, 2. Vib, Ped)
- Hrp.
- Cel.
- Vlms I
- Vlms II
- Vla.
- Vcl.
- Cassi.

The score is divided into three measures. The first measure is marked with a **6/4** time signature, the second with a **3/4** time signature, and the third with a **4/4** time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings (pp, mf, ppp).

Handwritten musical score for a symphony orchestra, page 103. The score is written for measures 175 to 180. The instruments are arranged in a standard orchestral layout:

- Woodwinds:** Piccolo (Pcc), Flute (Flt), Oboe (Obs), Clarinet (Cls), Bassoon (Bsns).
- Strings:** Violins I (Vlns I), Violins II (Vlns II), Viola (Vla), Violoncello (Vlc), Double Bass (Bassi).
- Percussion:** Timpani (Timp), Snare Drum (Sn), Bass Drum (Bd), Cymbals (Cym), Triangle (Tri), Gong (Gong), Chimes (Chm), Bells (Bells), Tom-toms (Tom-toms), and other percussion instruments.

The score includes various musical notations such as notes, rests, dynamics (pp, ff, sfz), and articulation marks. Large handwritten numbers (6/4, 3/4, 4/4) are present, indicating time signature changes or measures. The score is written on a system of staves, with a large bracket on the left side grouping the instruments.

At the bottom left, there is a small logo and text: "D24 PANORPUS SCORE-SYSTEM".



Handwritten musical score for a symphony orchestra, measures 180-182. The score includes staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Percussion (Glock, Vib), Harp, Cello, Violin I, Violin II, Viola, Violoncello, and Bass. The music is in 3/4 time and features a 'Solo' section for the Oboe starting at measure 180. The score is marked with 'pp' (pianissimo) and 'ppp' (pianississimo) dynamics, and includes performance instructions like 'flautando' and 'gliss'.

Handwritten musical score for orchestra and strings. The score is written on a series of staves, with the following instruments listed on the left:

- Flts (Flutes)
- Obs (Oboes)
- Cls (Clarinets)
- Bsns (Bassoons)
- Hrns (Horns)
- Timp (Timpani)
- Percussion
- Hrp (Harp)
- Cel (Cello)
- Vlns I (Violins I)
- Vlns II (Violins II)
- Vla (Viola)
- Bass

The score includes handwritten notes and a signature "H. MacMahon" at the bottom right. The notation is in a handwritten style, with some notes and rests visible on the staves.

# **AMBER SHADOWS**

**FOR**

**CHAMBER ENSEMBLE**

**BY**

**KAREN MARKHAM**

# **AMBER SHADOWS**

## **FOR CHAMBER ENSEMBLE**

First performance: 22nd November 1990  
Durham University  
Durham University New Music Group  
Conducted by John Casken

### **INSTRUMENTATION**

Flute (doubling piccolo)

Bb Clarinet

Percussion (one player)

Glockenspiel, vibraphone, marimba  
Bongo  
Triangle  
Tam Tam

Piano

Violin

Cello

The score is notated in C.

The piccolo sounds one octave higher than written

Duration: 5.5 minutes

# Amber Shadows

Lento 1=30, 1=60

Handwritten musical score for the first system, measures 1-4. The score is for a full orchestra and includes the following parts:

- Piccolo:** Measures 1-4, with dynamics *pp* and *mp*.
- Clarinet:** Measures 1-4, with dynamics *pp*, *sfz*, and *sub pp*.
- Percussion:** Measures 1-4, with dynamics *pp* and *pp*. Includes markings for *Trgl*, *sec*, *clock*, and *Trgl*.
- Piano:** Measures 1-4, with dynamics *pp* and *sfz*. Includes markings for *5*, *sec*, and *sfz*.
- Violin:** Measures 1-4, with dynamics *pp* and *sfz*. Includes markings for *5*, *sec*, and *sfz*.
- Cello:** Measures 1-4, with dynamics *pp* and *sfz*. Includes markings for *5*, *sec*, and *sfz*.

Large handwritten numbers **3** and **4** are present in the left margin, indicating the measure numbers.

Handwritten musical score for the second system, measures 5-8. The score is for a full orchestra and includes the following parts:

- Piccolo:** Measures 5-8, with dynamics *mf* and *sub ff*.
- Clarinet:** Measures 5-8, with dynamics *mf* and *mp*.
- Percussion:** Measures 5-8, with dynamics *pp* and *fz*. Includes markings for *Vibraphone*, *sec*, and *sub pp*.
- Piano:** Measures 5-8, with dynamics *ff* and *sub p*. Includes markings for *5*, *sec*, and *sfz*.
- Violin:** Measures 5-8, with dynamics *ff* and *sub p*. Includes markings for *5*, *sec*, and *sfz*.
- Cello:** Measures 5-8, with dynamics *ff* and *sub p*. Includes markings for *5*, *sec*, and *sfz*.

Large handwritten numbers **3** and **4** are present in the left margin, indicating the measure numbers.

Handwritten musical score for a symphony, featuring staves for Piccolo, Clarinet, Percussion, Piano, Violin, and Cello. The score includes tempo markings like "Poco rit" and "Allegro", and dynamic markings like "pp", "mf", "f". A large "A" in a box is at the top left.

Handwritten musical score for a symphony orchestra, featuring staves for Piccolo, Clarinet, Percussion, Piano, Violin, and Cello. The score includes dynamic markings (pp, p, mf, f, fpp, f), articulation (acc, nat), and performance instructions (sul pont, arco, Sub mf). The score is divided into two measures, each with a 2/4 time signature.

**B** Pic Mosso  $f = 80$

Handwritten musical score for a symphony orchestra. The score is written on six staves, each labeled with an instrument: piccolo, clarinet, percussion, piano, violin, and cello. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings (f, mf, f2, fff). Large handwritten numbers (4, 2, 8) are placed below the staves, likely indicating measures or sections. The score is dense with musical notation and includes various articulation marks like accents and slurs.

Poco rit - - - - -

Handwritten musical score for measures 19-21. The score includes staves for Piccolo, Clarinet, Percussion, Piano, Violin, and Cello. The key signature is B-flat major (two flats). The tempo is marked "Poco rit".

Measure 19: Piccolo and Clarinet play a melodic line. Percussion has a vibraphone part. Piano, Violin, and Cello provide harmonic support.

Measure 20: The tempo is marked "Poco rit". The score includes dynamic markings like *p*, *pp*, and *ff*. The Percussion part features a vibraphone with a "Vib. 99" marking. The Piano part has a "2 8" marking. The Violin and Cello parts have "sul pontic." and "arco" markings.

Measure 21: The score continues with the same instrumentation and markings.

**C** Lento  $\text{♩} = 30$

(change to flute)

Handwritten musical score for measures 22-24. The score includes staves for Clarinet, Percussion, Piano, Violin, and Cello. The key signature is B-flat major (two flats). The tempo is marked "Lento" with a tempo of  $\text{♩} = 30$ .

Measure 22: The Clarinet part is marked "mf" and "p". The Percussion part has a "Mba 99" marking. The Piano part has a "mf" marking. The Violin and Cello parts have "sul pontic." and "arco" markings.

Measure 23: The score continues with the same instrumentation and markings.

Measure 24: The score continues with the same instrumentation and markings.



**D** Tempo Primo  $\text{♩} = 30$

Flute

Clarinete

percussion

Piano

Violin

Cello

4  
4  
4  
4

(♩=♩) poco accelerando - - - - -

Flute

Clarinete

percussion

Piano

Violin

Cello

3  
4  
3  
4  
3  
4

Marimba

Timpani

6. **E** kerbo (d=30)

Flute

Clarinet

Percussion

Piano

Violin

Cello

Handwritten musical score for measures 1-3. The score includes staves for Flute, Clarinet, Percussion, Piano, Violin, and Cello. The time signature is 3/4. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (mf, ff, sub pp). The measures are numbered 1, 2, and 3. The piano part includes a section marked (sub pp) and a section marked ff. The violin and cello parts are mostly empty.

**F**

Flute

Clarinet

Percussion

Piano

Violin

Cello

Handwritten musical score for measures 4-6. The score includes staves for Flute, Clarinet, Percussion, Piano, Violin, and Cello. The time signature is 3/4. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f, mp). The measures are numbered 4, 5, and 6. The piano part includes a section marked p and a section marked mf. The violin and cello parts are mostly empty.

Accelerando - - - - -

Handwritten musical score for Flute, Clarinet, Percussion, Piano, Violin, and Cello. The score includes dynamic markings (mf, p, mp, f, sf) and a large '3' with a slash and '8' indicating a 3/8 time signature.

**6** Più Mosso  $\text{♩} = 132$

Handwritten musical score for Flute, Clarinet, Percussion, Piano, Violin, and Cello. The score includes dynamic markings (ff, ff sempre, p, f, pp, sf) and a large '3' with a slash and '8' indicating a 3/8 time signature. The score is marked with 'ff sempre' and 'ff' throughout.

Handwritten musical score for a symphony orchestra, featuring staves for Flute, Clarinet, Bassoon, Piano, Violin, and Cello. The score includes dynamic markings (fz, mp, mf, ff, pp), articulation (accents, slurs), and performance instructions (sul ponticello, Tr.) across three measures.

Handwritten musical score for a symphony orchestra, featuring staves for Flute, Clarinet, Percussion, Piano, Violin, and Cello. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'fz'.

**I** Poco Meno Mosso  $\text{♩} = 132$

Flute

Clarinet

Percussion

Piano

Violin

Cello

Flute

Clarinet

Percussion

Piano

Violin

Cello

Flute *Dolce, espr.*

Clarinet

3 4 4

3 4

Percussion

Piano

3 4 4

Violin *Dolce*

Cello *Dolce*

Flute

Clarinet

3 4 4

Percussion

Piano

3 4 4

Violin

Cello

*Marimba pp*

*Baca*

1. The first part of the document is a title page. It contains the title "The Role of the State in the Development of the Economy" and the author's name "John Doe".

2. The second part of the document is an abstract. It provides a brief summary of the main points of the paper.

3. The third part of the document is the introduction. It discusses the importance of the state in the development of the economy and the role of the state in the development of the economy.

4. The fourth part of the document is the main body of the paper. It is divided into several sections, each discussing a different aspect of the role of the state in the development of the economy.

5. The fifth part of the document is the conclusion. It summarizes the main findings of the paper and provides some final thoughts on the role of the state in the development of the economy.

6. The sixth part of the document is the bibliography. It lists the sources used in the paper.

7. The seventh part of the document is the appendix. It contains additional information related to the paper.

8. The eighth part of the document is the index. It provides a list of the topics covered in the paper.

9. The ninth part of the document is the table of contents. It provides a list of the pages covered in the paper.

10. The tenth part of the document is the cover page. It contains the title and author's name.

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12. Accel — — — — —

**L**  $\rho = 80$

Handwritten musical score for a symphony orchestra, featuring staves for Flute, Clarinet, Percussion, Piano, Violin, and Cello. The score includes dynamic markings like *f*, *ff*, and *sf*, and performance instructions such as "sempre staccato" and "Ped." The notation is in 4/8 and 2/8 time signatures, with various musical notations including notes, rests, and articulation marks.

A handwritten musical score for a 7-piece ensemble, consisting of Flute, Clarinet, Percussion, Piano, Violin, and Cello. The score is written on seven staves, each with a label on the left. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute part is in the treble clef, while the Clarinet, Percussion, Piano, Violin, and Cello parts are in the bass clef. The Cello part is marked with a 'B' time signature. The score is divided into four measures by vertical bar lines. The handwriting is in black ink on white paper.



Handwritten musical score for the first system, featuring six staves: Flute, Clarinet, Percussion, Piano, Violin, and Cello. The score is divided into three measures. The first measure is marked with a '70' and contains complex rhythmic patterns with many beamed notes. The second measure is marked with a '4' and contains similar complex patterns. The third measure is marked with a '3' and contains simpler rhythmic patterns. Dynamics include *ff* (fortissimo) and *sub p* (sub piano). The Percussion staff has a '4' and '8' marking. The Piano staff has a '4' and '8' marking. The Violin staff has a '3' and '8' marking. The Cello staff has a '3' and '8' marking. There are also markings for 'Tim' (timpani) in the Cello staff.

Handwritten musical score for the second system, featuring six staves: Flute, Clarinet, Percussion, Piano, Violin, and Cello. The score is divided into four measures. The first measure is marked with a '75' and contains complex rhythmic patterns. The second measure contains similar complex patterns. The third measure contains simpler rhythmic patterns. The fourth measure contains simpler rhythmic patterns. Dynamics include *sub p* (sub piano), *sub ff* (sub fortissimo), and *sub p* (sub piano). The Percussion staff has a 'sub ff' and 'sub p' marking. The Piano staff has a 'sub ff' and 'sub p' marking. The Violin staff has a 'sub ff' and 'sub p' marking. The Cello staff has a 'sub ff' and 'sub p' marking.

**M** Più Mosso ♩=132

Flute

Clarinet

80

2 4 3 5

8 8 8 8

2 4 3 5

8 8 8 8

Piano

2 4 3 5

8 8 8 8

Violin

Cello

Flute

Clarinet

85

2 3 2 4

8 8 8 8

2 3 2 4

8 8 8 8

Piano

2 3 2 4

8 8 8 8

Violin

Cello

sempre ff

Flute

Clarinet

3 4

8 8

3 4

8 8

Piano

3 4

8 8

Violin

Cello

## Subito Meno Mosso

Flute

90

Clarinet

3 3

8 8

Percussion

3 3

8 8

Piano

3 3

8 8

Violin

Cello

16. **N** Più Mosso

Flute

Clarinet

4 8

Percussion

4 8

Piano

4 8

Violin

Cello

95

Tam Tam

sffzp

nat

sul pont

Tim

Flute

Clarinet

Percussion

Piano

Violin

Cello

100

nat

sul pont

Tim

Flute

Clarinet

Percussion

Piano

Violin

Cello

27/11/89 © Keren Markham . Durham

Revised November 1990, Radley.

Duration ca = 5 mins.

**SAJUDIS**

**FOR**

**AMPLIFIED VOCAL QUARTET**

**BY**

**KAREN MARKHAM**

# SAJUDIS

## FOR AMPLIFIED VOCAL QUARTET

First performance: 18th March 1990  
Durham Castle  
Electric Phoenix

Sajudis is a short work written in response to the December uprising in Romania in 1989, and was inspired by the poem The Cold Melt by the Romanian poet Ana Blandiana:-

### THE COLD MELT

Entire decades waiting for  
The turning of the key in the lock;  
More and more rusted,  
Lying in wait for entire decades  
Without words,  
Without a destiny.  
From time to time,  
Seeming to move a little,  
And then,  
Oh, the division into voices  
According to the illusion of movement:  
Those to whom it seemed  
To have turned forwards,  
Those to whom it seemed  
To have turned backwards,

Those to whom even lack of movement  
Seems a trump.....  
Who and what could stop  
The chimera?  
But no,  
Only the progress of rust  
To the heart of iron,  
The cold melt,  
Molecule by molecule  
The red dust replacing the bolt  
(And again, the chorus of signs,  
Suppositions, opinions:  
In a century, in two,  
In a millennium.....)  
History in slow motion.

Ana Blandiana

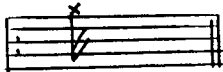
PERFORMANCE NOTES

a as in bat  
a " father  
a " law  
b " but  
d " dog  
d " decide  
e " bet  
ee " feet  
g " got  
h " hut  
i " incredible  
j " jot

k as in got  
m " moth  
n " nut  
or " for  
p " put  
si " see  
sa " sat  
sa " sardine  
ss " sip  
t " tut  
za " zap



low-register of voice, unpitched



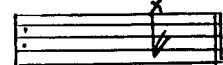
high register of voice, unpitched



middle register of voice, unpitched



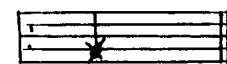
speaking voice with changing pitch



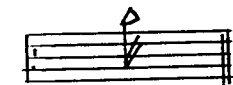
falsetto (highest speaking voice possible)



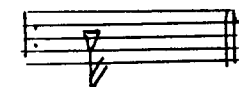
unvoiced sound (projected whisper)



half sung/half spoken pitched sound



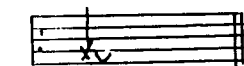
inhale (audibly)



exhale (audibly)



gradually get faster



slur sound/pitch upwards



# SAJUDIS

♩ ≈ 60 Agitato

Handwritten musical score for the first system, featuring four staves (Soprano, Mezzo, Tenor, Bass) with lyrics and dynamic markings.

**Soprano (S):** (p) Sā! (pp) ā sh! Ss (p) ā ā d b d b

**Mezzo (M):** (pp) ā ā gliss b oo uh uh chōo

**Tenor (T):** (pp) ā sh! Sā ā (mf) s-oo (f)

**Bass (B):** (p) Sā! (p) Sā! Ss (pp) oo (f) dī

Handwritten musical score for the second system, featuring four staves (Soprano, Mezzo, Tenor, Bass) with lyrics and dynamic markings.

**Soprano (S):** (p) k (mp) k (mf) ā

**Mezzo (M):** chōo (f) sh! (p) sh!

**Tenor (T):** dī sī dī sī (f) sh! (p) sh!

**Bass (B):** (pp) ā (p) ā (mf) ā

S (p) à Sa à (mp) Sa à Sa (f) Sa (p) à (f) Sa! (p) à Sa à (f) Sa (p) é

M (p) é (f) Sz (pp) é é (pp) ee (mf) d

T (pp) # oo — uh (p) di (pp) oo — uh (f) Sh! Sh!

B tsz — Sa! (f) s tsz — (f) p

S (f) oo (p) à (mp) à (mf) à (f) oo (f) Sa (p) à à Sa oo ee — à Sa

M (mf) Sz (p) d (pp) ee — d (f) oo di (mf) d — d (f) di

T (p) à (mf) Sa (p) à (mp) à (f) Sa sh! (p) oo — uh (f) à

B Sa (f) s (p) di — (f) tsz — Sa! s ee

S ff oo di

M ff oo di

T ff oo

B

Poco agitato

(p) à — à — Sa? Sa — à Sa — à

(pp) mm

indifferent

Handwritten musical score for Soprano (S), Mezzo (M), Tenor (T), and Bass (B) staves. The score includes notes, rests, and lyrics. The Soprano part is marked "sec." and "indifferent". The Mezzo part is marked "indifferent" and "Rit. agitato". The Tenor part is marked "sec." and "indifferent". The Bass part is marked "(ppp)".

**Soprano (S):** sec. indifferent. Notes: d, e, k, e, g, e, k. Lyrics: (pp) d e k e g e k.

**Mezzo (M):** indifferent. Notes: (1) Sa-a, Sa-a, oo, ja (mf) Sa?, (p) a-?. Lyrics: (1) Sa-a Sa-a oo ja (mf) Sa? (p) a-?.

**Tenor (T):** sec. indifferent. Notes: j, p, h, m, j. Lyrics: (pp) j p h m j.

**Bass (B):** (ppp). Notes: m. Lyrics: (ppp) m.

(Becoming more involved →)

15 (no vibrato)

S (pp) d t k p m (ppp) m (pleading) (= poco) (p) ā t k n m

M (mp) eēn ā (pūmp) eēn ā (p) Sā?

T 18 sh n? p j m ch (fz) Ss (p) p (mp) p t

B

S (p) ā (p) ā (f) t (p) t-ā n t-ā p m n k

M (mf) dī jū (mp) Sā Sā? (mf) ōō (m) ā (p) k n p ōō (mf) s ā-nā (f)

T 18 tsc (fz) Sā (p) t k t m n? (fz) sh shō! (pp) tā

B (mf) Sā! (pp) tā

(fz) (p) = = (Dolce) sec

S (niente) (pp) eē (fz) d (p) teē - nā Sā - ā Sā - ā (pp) m - Sā (f) t

M Si - ōō - ā eē - nā Sā - t (f) Sā sā mā ōō gī da dī eē (mf) n n n

T 18 tā k tā k (pp) tā (f) Sā! (p) k n (mp) k (mf) n? (p) p sīn? (mf) k?

B (f) tā (f) Sā! (fz) pp

aggressively

(fz) (fz p ————— ff)

S *tsz — a oo ee a*

M (f) *na si oo ee — sa* (ff) *si i — a*

T 18 (f) *k (mf) t i ta* (aggressively) *a* Dolce *#* (pp) *a*

B *ee a* (fzp) *a* *ff a*

25

S

M

T 18

B *Suddenly with aggression* *subito fz*

(aggressively) (♩=90)

**S**  $\frac{6}{16}$  7  $\sharp\dot{b}$  7  $\frac{4}{16}$   $\times \times \times \times$   $\frac{2}{4}$  7  $\sharp\dot{b}$   $\frac{2}{4}$   $\times$   
(fz) dī (mf) dī Sā dī Sā (mf) K

**M**  $\frac{6}{16}$  —  $\frac{4}{16}$   $\times \times \times \times$   $\frac{2}{4}$  — 7  $\frac{2}{4}$   $\times$   
(mf) Sā dī Sā dī (fz) tsz

**T**  $\frac{6}{16}$  7 7  $\sharp\dot{b}$  7  $\frac{4}{16}$   $\times \times \times \times$   $\frac{2}{4}$   $\times$  7  $\frac{2}{4}$   $\times$  7  $\times$   
8 (fz) sū (mf) ō s ō s (f) uh! uh! uh!

**B**  $\frac{6}{16}$   $\flat\dot{b}$  7  $\frac{4}{16}$   $\times \times \times \times$   $\frac{2}{4}$   $\flat\dot{b}$  gliss  $\frac{2}{4}$   $\sharp\dot{b}$   
fz Sā! Sā (mf) d s d s (fz p) ā (ss) ā

Handwritten musical score for "The Lord's Prayer" in G major, 3/4 time. The score is for four parts: Soprano (S), Alto (M), Tenor (T), and Bass (B). It includes vocal lines with lyrics in Latin and Chinese, and a piano accompaniment line. The score is divided into two systems, with a measure rest of 30 measures indicated between them. The lyrics are: "Our Father who art in Heaven, Hallowed be Thy Name. Thy Kingdom come. Thy will be done on Earth as it is in Heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from the evil one. For Thine is the Kingdom, the Power, and the Glory, forever and ever. Amen."

Handwritten musical score for "The Lord's Prayer" in G major, 6/8 time. The score is for four voices: Soprano (S), Alto (M), Tenor (T), and Bass (B). It includes lyrics in Chinese and Pinyin. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. Dynamics include mf, sfz, and ff. The score includes various musical notations such as notes, rests, and slurs.

**System 1 (Measures 1-4):**

- Soprano (S):** Lyrics: 主 耶 稣 基督 (Zhǔ Yē Xū Jīdú). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Alto (M):** Lyrics: 大 卫 的 子 (Dà Wèi de Zǐ). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Tenor (T):** Lyrics: 子 (Zǐ). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Bass (B):** Lyrics: 阿 门 (Ā Mēn). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

**System 2 (Measures 5-8):**

- Soprano (S):** Lyrics: 天 上 的 父 (Tiān shàng de Fù). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Alto (M):** Lyrics: 愿 你 的 国 (Yuàn nǐ de Guó). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Tenor (T):** Lyrics: 降 临 (Jiàng lín). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Bass (B):** Lyrics: 阿 门 (Ā Mēn). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written on four staves, each with a vocal line and a piano line. The key signature is one sharp (F#), and the time signature is 6/16. The score is divided into two systems, each with two measures. The first system is marked with a 6/16 time signature, and the second system is marked with a 4/4 time signature. The piano part includes dynamic markings (mf, ff) and a crescendo hairpin. The vocal parts include lyrics in Chinese characters and Pinyin. The lyrics are: 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Meno Mosso ♩=60

S  
f no!  
pp ee

M  
(pp) b b b b b b... (ff) ba!

T  
(p) ta Sa Sä?

B  
(p) Sh!

lontano, senza vibrato

40

S (f) Sh! tsz Sa! (mp) di sa Sa?

M (pp) b b b b b b (f) ba (mf) na d d d d (senza vib.) (pp) ee

T (p) Sh! (f) ta!

B (p) Sh! (f) Sh!

Subito  
Rit. Mosso  $\text{♩} = 90$

S (mf) na da (p) n a a m n m (senza vib) n n?

M n n n sh! (mp) ta nee (pp) a

T (pp) m ma na (mf)

B (f) di sa di sa (f) di sa di sa

Tempo Primo  $\text{♩} = 60$

45

S (pp) ee m m m mi-na oo

M (pp) nee (mf) ba ba ba ta (mp) g g g

T

B tsz Sa! (sfc)





Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written on five staves. The first two staves are for the vocal parts, and the last three are for the piano accompaniment. The music is in 4/8 time and features a key signature of one sharp (F#). The lyrics are in Latin, and the score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) of the song "Sā dī sū di dā". The score is written on four staves with lyrics in Devanagari script. It includes dynamic markings like mp, mf, f, and p, and tempo markings like 60. The music is in 3/16 and 4/8 time signatures.

Handwritten musical score for Soprano (S), Mezzo (M), Tenor (T), and Bass (B) voices. The score is in 7/8 time and features lyrics in Italian. The lyrics are: (mf) Sà Sà (f) sī - da (f2) Sà! di Sà Sà t k (mf) Sà Sà sī - da (f2) Sà! di (mf) Sà Sà t k (f) t (mf) d (p) g (mf) p (f) n m t k mf sī - da Sà dī. The score includes dynamic markings (mf, f, f2, p), articulation (accents, slurs), and fingerings (3, 6, 16).

Handwritten musical score for Soprano (S), Mezzo (M), Tenor (T), and Bass (B) voices. The score is in 2/8 time and features lyrics in Italian. The lyrics are: (ss) Sā j oo d - ee ee ee (ff) Sā j oo d ee ee (ff) Sā j oo d ee ee (ff) Sā j oo d ee ee. The score includes dynamic markings (ss, ff), articulation (accents, slurs), and fingerings (8, 4).

Handwritten musical score for Soprano (S), Mezzo (M), Tenor (T), and Bass (B) voices. The score is in 2/8 time and features lyrics in Italian. The lyrics are: a ā. The score includes dynamic markings (Dolce), articulation (accents, slurs), and fingerings (8).

Handwritten musical score for Soprano (S), Mezzo (M), Tenor (T), and Bass (B) voices. The first system contains two measures of music. The lyrics are: S: p Sa p su (f) dis (mf) su (p) dis (mf) Sa su (p) dis; M: (mf) Sa su (mf) dis (f) dis (mf) su (f) dis (p) Sa; T: p Sa (mf) su (p) dis (mf) su Sa (p) dis sa (f) su (p) dis p dissa mf; B: (fz) Sa su dis Sa dis (p) su (fz) dis (p) Sa mp su mf.

Handwritten musical score for Soprano (S), Mezzo (M), Tenor (T), and Bass (B) voices. The second system contains two measures of music. The lyrics are: S: (fz) Sa (p) dis (fz) Sa (fz) su (mp) su (mf) Sa dis su! os; M: (mf) su (p) Sa (mp) dis (mf) Sa su os su Sa dis (fz) su; T: (mp) su (mf) dis (fz) su Sa dis- Sa f su; B: (fz) dis su Sa os su (fz) Sa su di s (fz) Sa su.

Handwritten musical score for Soprano (S), Mezzo (M), Tenor (T), and Bass (B) voices. The third system contains two measures of music. The lyrics are: S: sa su as (fff) Sa su dis Sa; M: sa su dis su (fff) Sa su dis Sa; T: sa dis su as (fff) Sa su dis; B: dis (fz) Sa su Sa dis su- dis Sa su dis Sa.

Handwritten musical score for Soprano (S), Mezzo (M), Tenor (T), and Bass (B) voices. The score is divided into three measures. The first measure contains the lyrics "JU OIS Sa JU OIS". The second measure is marked "Ca 2''". The third measure is marked "Ca 4''" and contains the instruction: "Shout the word SASVOIS ecstatically and with joy, intermingled with exuberant laughter and involved conversation using vowel sounds derived from the word with any consonants." The lyrics "JU OIS" are repeated in the first measure for each voice part.

Handwritten musical score for Soprano (S), Mezzo (M), Tenor (T), and Bass (B) voices. The score is divided into two measures. The first measure is marked "Ca 3''". The second measure is marked "Ca 6''" and contains the instruction: "Say the word SASVOIS with a mixture of conflicting emotions (with reflection, unsureness, fear, confidence, optimism, questioning, timidity etc) interspersed with timid laughing turning to weeping (in the female voices)." The lyrics "JU OIS" are repeated in the first measure for each voice part.

Handwritten musical score for Soprano (S), Mezzo (M), Tenor (T), and Bass (B) voices. The score is divided into two measures. The first measure is marked "Ca 4''". The second measure contains the instruction: "The word SASVOIS may be broken up into its three syllables and these used individually as words. Use a variety of dynamics from whisper to mf." The lyrics "JU OIS" are repeated in the first measure for each voice part.

Tempo Primo ♩ = 60

Handwritten musical score for the first system, measures 1-4. The score is written for Soprano (S), Alto (M), Tenor (T), and Bass (B) voices. The key signature has one sharp (F#) and the time signature is 4/4. The Soprano part has notes with lyrics 'Sa' and 'Sa'. The Alto part has notes with lyrics 'Sa', 'a', 'e', 'a', 'e', 'a'. The Tenor part has notes with lyrics 'Sa' and 'Sa'. The Bass part has notes with lyrics 'Sa' and 'Sa'. There are dynamic markings like '(pp)' and '85'.

\*The melody is to be sung with a nasal quality reminiscent of a peasant Romanian folk singer. The long notes are to be begun without vibrato, but towards the end of their duration the note should be decorated with a throat vibrato. The melody should sound relaxed, free and quite distant.

Handwritten musical score for the second system, measures 5-8. The score is written for Soprano (S), Alto (M), Tenor (T), and Bass (B) voices. The key signature has one sharp (F#) and the time signature is 4/4. The Soprano part has notes with lyrics 'Sa' and 'Sa'. The Alto part has notes with lyrics 'or', 'e', 'or', 'a', 'e', 'a'. The Tenor part has notes with lyrics 'Sa' and 'Sa'. The Bass part has notes with lyrics 'Sa' and 'Sa'. There are dynamic markings like '(pp)' and '85'.

Handwritten musical score for the third system, measures 9-12. The score is written for Soprano (S), Alto (M), Tenor (T), and Bass (B) voices. The key signature has one sharp (F#) and the time signature is 4/4. The Soprano part has notes with lyrics 'Sa', 'oi?', 'e', 'e'. The Alto part has notes with lyrics 'a', 'e', 'e', 'a', 'e', 'e'. The Tenor part has notes with lyrics 'Sa' and 'Sa'. The Bass part has notes with lyrics 'Sa' and 'Sa'. There are dynamic markings like '(pp)' and '85'.

90

S

M

T

B

ee a

Sa

or oo ee a - or ee a oo

Sa

Sa

S

M

T

B

ee a

ee a

ee oo ee

Sa

oo

95

S

M

T

B

ee

Sa

Su

dis

niente

Sa

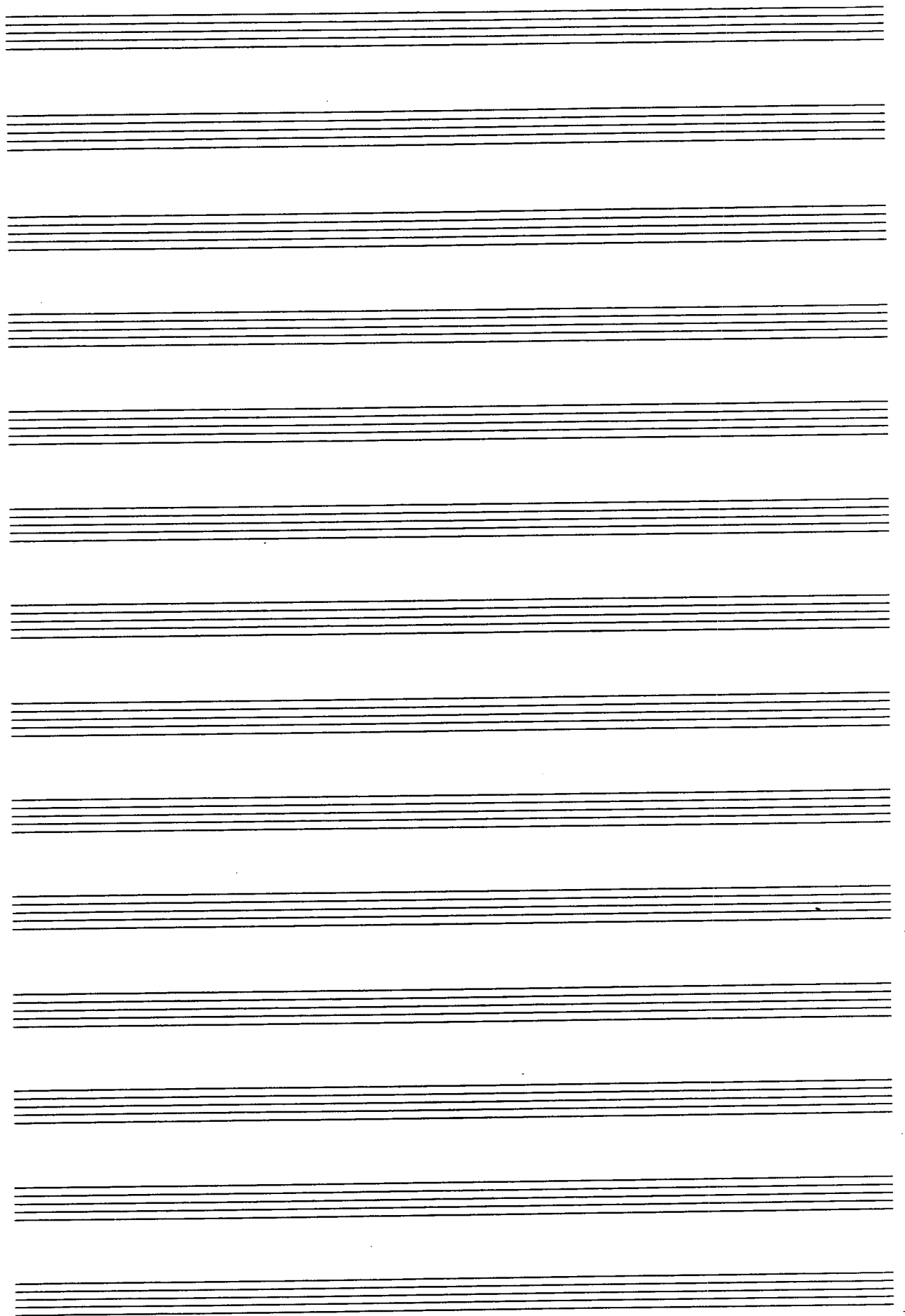
Su

dis

Sa

Su

dis





# **WHIRLIGIG**

**FOR  
CHAMBER ENSEMBLE**

**BY  
KAREN MARKHAM**

# WHIRLIGIG

## FOR CHAMBER ENSEMBLE

First performance: 7th March 1993  
Queen Elizabeth Hall  
Jane's Minstrels  
Conducted by Roger Montgomery

### INSTRUMENTATION

Flute (piccolo)  
Bb Clarinet (bass clarinet)  
Horn in F  
Violin  
Viola  
Cello  
Double Bass

The score is notated in C.

Duration: 9 minutes

'As on this Whirligig of Time

We circle with the seasons'

Tennyson

# WHIRLIGIG

$\text{♩} = 54$

Flute

Clarinet

Horn

Piano

Violin

Viola

Cello

Double Bass

$\text{♩} = 108$

Fl.

Cl.

Hr.

Pno.

Viol.

Vla.

Vlc.

D.B.

**A**

♩ = 54

B

Fl. *Sub f* *mf* *fz p* *f* *mp* *pp*

Cl. *Sub f* *mf* *fz p* *f* *pp*

Hrn. *fz p* *mf* *mp*

Pno. *ff* *mp* *pp*

Vln. *sfc* *mf* *fz p* *f* *pp*

Vla. *mf* *fz p* *f* *pp*

Vlc. *pizz* *arco* *ff* *pp*

D.G. *pp*

♩ = 54

C

Fl. *p* *mf* *mp* *mf* *fz mf* *fz* *sfc* *p*

Cl. *p* *mf* *mp* *mf* *fz mf* *fz* *sfc* *p*

Hrn. *p* *mf* *mp* *mf* *fz mf* *fz* *sfc* *p*

Pno. *sfc* *p*

Vln. *sfc* *p*

Vla. *sfc* *p*

Vlc. *flautando* *pp* *sfc* *p*

D.G. *sfc* *arco* *mp*

Fl. *ff* *mp* *mf* *mp* *ff* *mp* *subff* *mf*

Cl. *ff* *mp* *mf* *mp* *ff* *mp* *subff* *mf*

Hrn. *ff* *mp* *ff* *sfpp* *sfpp* *sfzpp*

Pno. *ff* *ff* *p*

Vln. *ff* *mp* *ff* *mp* *subff* *mf*

Vla. *ff* *pizz* *arco* *mp* *ff* *pizz* *subff* *arco* *mf*

Vlc. *ff* *pizz* *arco* *mp* *ff* *arco* *subff*

DB. *ff* *p* *mf* *fz* *sfz* *sfz* *subff* *p*

$\text{♩} = 108$

Fl. *ff* *subp* *ff* *mp* *f*

Cl. *ff* *subp* *ff* *mp* *f*

Hrn. *f* *ff* *subp* *ff* *subp*

Pno. *ff* *f*

Vln. *ff* *subp* *ff* *sfz* *pp* *f*

Vla. *ff* *subp* *sfz* *pp* *nat* *f*

Vlc. *ff* *subp* *ff* *fin* *fz*

DB. *f* *ff* *subp* *sfz*

$\text{♩} = 108$

108

1-108

1-54

**♩ = 54**

1-54

**2024 PANOPUS SCORE-SYSTEM®**

Handwritten musical score for the first system, measures 35-40. The staves are labeled Fl., Cl., Hrn., Pno., Vla., Vln., and Db. The music is in 4/4 time. The Flute part features a melodic line with slurs and fingerings (5, 7, 3, 7). The Clarinet and Horn parts provide harmonic support. The Piano part has a bass line with slurs. The Violin and Viola parts have melodic lines with slurs and fingerings (5, 7, 3, 7). The Double Bass part has a bass line with slurs. The score includes dynamic markings such as *mp* and *p*.

Handwritten musical score for the second system, measures 40-45. The staves are labeled Fl., Cl., Hrn., Pno., Vla., Vln., and Db. The music is in 4/4 time. The Flute part features a melodic line with slurs and fingerings (40, 41, 42, 43, 44, 45). The Clarinet and Horn parts provide harmonic support. The Piano part has a bass line with slurs. The Violin and Viola parts have melodic lines with slurs and fingerings (40, 41, 42, 43, 44, 45). The Double Bass part has a bass line with slurs. The score includes dynamic markings such as *mf* and *p*. The word *leggero* is written above the Piano staff.

Handwritten musical score for "The Rose Tree" featuring Flute, Clarinet, Horn, Piano, Violin, Viola, Violoncello, and Double Bass. The score includes dynamic markings like *ff*, *f*, *p*, *mp*, and articulation like *stacc* and accents. The music is in 3/8 time and consists of 16 measures.

Handwritten musical score for "The Firebird" by Igor Stravinsky, measures 45-48. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The music is in 3/8 time and features complex rhythmic patterns and dynamic markings such as sfz, ff, mf, p, and mp. The score is written on multiple staves with various musical notations including notes, rests, and articulation marks.



This image displays a handwritten musical score for a symphony orchestra. The score is organized into systems, each containing staves for different instruments. The instruments listed on the left include Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Ds.). The notation is in a standard musical format with a key signature of one sharp (F#) and a time signature of 3/4. The score includes various dynamic markings such as *p* (piano), *sfz* (sforzando), *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). A section of the score is marked with the number '50'. The handwriting is in black ink on white paper, and the score is written in a clear, legible style. The overall layout is professional and typical of a musical manuscript.

Handwritten musical score for Flute (Fl), Clarinet (Cl), Horn (Hrn), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vcl), and Double Bass (DB). The score is written in 2/4 time and includes dynamic markings such as *ff*, *p*, *mf*, *f*, *sfz*, *arco*, and *step*. The Flute, Clarinet, and Horn parts feature complex rhythmic patterns and melodic lines. The Piano part provides harmonic support with chords and arpeggios. The string parts (Violin, Viola, Violoncello, Double Bass) play a steady, rhythmic accompaniment.

Handwritten musical score for Flute (Fl), Clarinet (Cl), Horn (Hrn), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vcl), and Double Bass (DB). The score is written in 2/4 time and includes dynamic markings such as *f*, *ff*, *sfz*, and *simile*. The Flute, Clarinet, and Horn parts continue with their melodic and rhythmic development. The Piano part maintains its harmonic role. The string parts play a steady, rhythmic accompaniment, with some parts marked *simile* to indicate a continuation of the previous texture.

65

Fl.

Cl.

Hrn.

This block contains the first three staves of the musical score, measures 65 through 69. The top staff is for Flute (Fl.), the middle for Clarinet (Cl.), and the bottom for Horn (Hrn.). All three parts feature complex, rapid sixteenth-note passages. The key signature has one flat (B-flat), and the time signature is 6/8. The measures end with a double bar line and a repeat sign.

65

Pno.

This block contains the Piano (Pno.) part for measures 65 through 69. The piano part consists of a series of chords and single notes, primarily in the lower register, providing harmonic support for the woodwinds. The measures end with a double bar line and a repeat sign.

65

Vln.

Vla.

Vcl.

DB.

This block contains the string parts for measures 65 through 69. The staves are for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (DB.). The strings play a rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The measures end with a double bar line and a repeat sign.

70

Fl.

Cl.

Hrn.

$\text{♩} = 54$

**G**

This block contains the woodwind parts for measures 70 through 74. Measures 70-71 are in 6/8 time, and measures 72-74 are in 3/4 time. A tempo marking of  $\text{♩} = 54$  is present. A large 'G' is written above the first staff in measure 72. The parts continue with complex melodic lines. The block ends with a double bar line.

70

Pno.

$\text{♩} = 54$

This block contains the Piano (Pno.) part for measures 70 through 74. The piano part features a prominent chordal texture in measures 70-71, followed by more active accompaniment in measures 72-74. A tempo marking of  $\text{♩} = 54$  is present. The block ends with a double bar line.

70

Vln.

Vla.

Vcl.

DB.

This block contains the string parts for measures 70 through 74. The strings continue their rhythmic pattern, with some parts featuring more complex figures in measures 72-74. The block ends with a double bar line.

Fl.

Cl.

Hr.

Pno.

Vln.

Vla.

Vcl.

D.B.

75

mf

p

mf

p

75

p

mf

p

mf

p

mf

p

mf

Fl.

Cl.

Hr.

Pno.

Vln.

Vla.

Vcl.

D.B.

Change to piccolo

Change to bass clarinet

80

mf

p

mf

p

mf

p

mf

p

mf

80

mf

p

mf

p

mf

p

mf

80

mf

p

mf

p

mf

p

mf

$\text{♩} = 72$   
**H**

Picc.  $\text{♩} = 72$   
B.C.  
Hr.

$\text{♩} = 72$   
Pno.

$\text{♩} = 72$   
Vln.  
Vla.  
Vlc.  
D.B.

Picc.  
B.C.  
Hr.

Pno.

Vln.  
Vla.  
Vlc.  
D.B.

I

change to flute

change to clarinet

Handwritten musical score for the first system, measures 1 through 10. The score includes staves for Piccolo (Picc.), Oboe (Ob.), Horn (Hrn.), Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music is in 3/4 time and features various dynamics such as *sfz*, *ff*, *mf*, *f*, and *ff*. The Flute part has a handwritten note "change to flute" above it, and the Oboe part has a handwritten note "change to clarinet" above it. The Flute part also has a handwritten note "change to flute" above it. The Flute part also has a handwritten note "change to flute" above it.

Handwritten musical score for the second system, measures 11 through 15. The score continues with the same instruments as the first system. The music is in 3/4 time and features various dynamics such as *sfz*, *ff*, *mf*, *f*, and *ff*. The Flute part has a handwritten note "change to flute" above it, and the Oboe part has a handwritten note "change to clarinet" above it. The Flute part also has a handwritten note "change to flute" above it. The Flute part also has a handwritten note "change to flute" above it.

Handwritten musical score for the first system, measures 1-4. The tempo is marked  $\text{♩} = 94$ . The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).

Measures 1-4 show complex melodic lines for the woodwinds and strings, with dynamic markings *mf*, *f*, and *mp*. The piano part is mostly rests.

Handwritten musical score for the second system, measures 5-8. The tempo is marked *Rit. Mosso*  $\text{♩} = 120$ . The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).

Measures 5-8 show a continuation of the melodic lines, with dynamic markings *fz*, *mf*, *f*, and *p*. The piano part has some chords. The tempo change is indicated by the *Rit. Mosso* marking.

Handwritten musical score for measures 95-105. The score includes staves for Flute (Fl.), Clarinet (Cl.), Horn (Hrn.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 6/8. The music features complex melodic lines with many accidentals and dynamic markings such as *pp*, *fz*, and *ff*. A rehearsal mark '105' is present at the end of the first system. The Double Bass part includes the instruction 'arco' and 'pizz'.

Meno Mosso

Handwritten musical score for measures 110-115, marked 'Meno Mosso'. The score includes staves for Flute (Fl.), Clarinet (Cl.), Horn (Hrn.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The music is slower and features sustained chords and melodic fragments. A rehearsal mark '110' is present at the end of the first system. Dynamic markings include *pp*, *mp*, and *mf*.



Handwritten musical score for Flute (Fl.), Clarinet (Cl.), Horn (Hrn.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The score includes dynamic markings such as *mf*, *fz*, *mp*, *f*, and *p*, and a tempo marking *Poco*. The notation is in a single system with multiple staves.

**K** *Alto* *Mosso*  $\text{♩} = 96$   $\text{♩} = 144$

Handwritten musical score for Clarinet (Cl.), Horn (Hrn.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The score includes dynamic markings such as *mf*, *f*, *pp*, *fz*, *ff*, *nat*, *arco*, *pizz*, *ad pont*, *Tr*, and *Tr*. The notation is in a single system with multiple staves.

Handwritten musical score for Flute (Fl.), Clarinet (Cl.), and Horn (Hrn.) parts. The tempo is marked  $\text{♩} = 108$ . The Flute part begins with a measure marked 120 and features a series of rapid sixteenth-note passages, some marked *ff*. The Clarinet and Horn parts provide harmonic support, with the Horn part marked *ff* and *fz* in the first measure.

Handwritten musical score for Piano (Pno.) part. The tempo is marked  $\text{♩} = 108$ . The piano part features a series of chords and arpeggiated figures, with a measure marked 120.

Handwritten musical score for Violin (Vn.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts. The tempo is marked  $\text{♩} = 108$ . The Violin and Viola parts feature rapid sixteenth-note passages, some marked *ff*. The Violoncello and Double Bass parts provide harmonic support, with the Double Bass part marked *fz* and *f* in the first measure.

Handwritten musical score for Flute (Fl.), Clarinet (Cl.), and Horn (Hrn.) parts. The tempo is marked  $\text{♩} = 125$ . The Flute and Clarinet parts feature rapid sixteenth-note passages, some marked *ff*. The Horn part provides harmonic support, with a measure marked 125.

Handwritten musical score for Piano (Pno.) part. The tempo is marked  $\text{♩} = 125$ . The piano part features a series of chords and arpeggiated figures, with a measure marked 125.

Handwritten musical score for Violin (Vn.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts. The tempo is marked  $\text{♩} = 125$ . The Violin and Viola parts feature rapid sixteenth-note passages, some marked *ff*. The Violoncello and Double Bass parts provide harmonic support, with the Double Bass part marked *fz* and *f* in the first measure.

Handwritten musical score for a symphony orchestra, measures 130-135. The score is written on multiple staves for various instruments, including Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The notation includes complex rhythmic patterns, dynamic markings (ff, f, mf, f), and articulation marks. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into two systems, with measures 130-135 in the first system and measures 135-140 in the second system. The notation is dense and detailed, with many accidentals and slurs.

$\text{♩} = 108$ 

Fl. *fp* *ff* *sfz* *sfz* *simile*

Cl. *fp* *ff*

Hrn. *fp* *ff* *sfz* *sfz* *simile*

$\text{♩} = 108$

Pno. *fz*

$\text{♩} = 108$

Vln. *fp* *ff* *f* *ff* *ff*

Vla. *fp* *ff* *f* *ff*

Vcl. *fp* *ff* *ff*

D.B. *fp* *ff* *fz*

Fl. *ff* *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff* *ff*

Hrn. *ff* *ff* *ff* *ff* *ff*

$\text{♩} = 108$

Pno. *ff* *ff* *ff* *ff* *ff*

Vln. *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff* *ff*

Vcl. *ff* *ff* *ff* *ff* *ff*

D.B. *ff* *ff* *ff* *ff* *ff*

Handwritten musical score for "The Wind" by Gustav Mahler. The score is written on ten staves, organized into three systems. The instruments are: Flute (Fl), Clarinet (Cl), Horn (Hr), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vcl), and Double Bass (Cb). The tempo is marked "Allegretto" and the time signature is 3/8. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "sfz" (sforzando). There are also handwritten annotations in red ink, including "150" and "144". The score is written in a cursive, handwritten style.

Handwritten musical score for "The Rose Tree" (Op. 155, No. 1). The score is arranged for a chamber ensemble consisting of Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The music is in 3/4 time and features a key signature of one sharp (F#). The score is divided into two systems, each containing four staves. The first system includes parts for Flute, Clarinet, Horn, and Piano. The second system includes parts for Violin, Viola, Violoncello, and Double Bass. The score is marked with various dynamics (p, f, sfz, f2) and includes a tempo marking of 155. The music is characterized by a simple, folk-like melody with a strong rhythmic pattern.

$\text{♩} = 96$  *Meno Mosso*

160

Fl.

Cl.

Hrn.

*ff*

*ff*

*ff*

$\text{♩} = 96$  *Meno Mosso*

160

Pno.

*ff*

$\text{♩} = 96$  *Meno Mosso*

160

Vln.

Vla.

Vcl.

Db.

*ff*

*ff*

*ff*

*Più Mosso*  $\text{♩} = 120$

165

Fl.

Cl.

Hrn.

*ff*

*ff*

*ff*

*Più Mosso*  $\text{♩} = 120$

165

Pno.

*sfz*

*Più Mosso*  $\text{♩} = 120$

165

Vln.

Vla.

Vcl.

Db.

*arco*

*sfz*

*sfz*

*sfz*

Fl. *p* *ff*

Cl. *f* *ff*

Hr. *ff*

Pno. *ff*

Vln. *arco* *p* *mf* *ff* *ff*

Vla. *arco* *p* *mf* *ff* *ff*

Vcl. *p* *mf* *ff* *ff*

DB. *p* *mf* *ff*

170

$\text{♩} = 60$  *Meno Mosso*

**M**

Fl. *p* *mf* *f* *mf*

Cl. *f*

Hr. *f*

175

$\text{♩} = 60$  *Meno Mosso*

Pno. *mf*

175

$\text{♩} = 60$  *Meno Mosso*

Vln. *sul pont* *ppp* *mf* *mf*

Vla. *ppp* *mf* *mf*

Vcl. *sul pont* *ppp* *mf* *mf*

DB. *ppp* *mf* *mf*

175

Handwritten musical score for Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (DB.).

Tempo:  $\text{♩} = 108$

Rehearsal mark: **N**

Measures 180-185 are shown. Dynamics include *mf*, *p*, and *pp*. The piano part features a rhythmic pattern of eighth notes.

Continuation of the handwritten musical score for Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (DB.).

Measures 185-195 are shown. Dynamics include *mp*, *f*, and *mf*. The piano part is mostly silent.



*Handwritten musical score for a symphony orchestra, page 23. The score is divided into two systems, each with a tempo marking of  $\text{♩} = 54$  and  $\text{♩} = 72$ .*

**First System ( $\text{♩} = 54$ ):**

- Flute (Fl):** Starts with a forte (*f*) dynamic, followed by a change to piccolo.
- Clarinet (Cl):** Starts with a forte (*f*) dynamic, followed by a change to bass clarinet.
- Horn (Hr):** Starts with a forte (*f*) dynamic.
- Piano (Pno):** Starts with a forte (*f*) dynamic.
- Violin (Vln):** Starts with a forte (*f*) dynamic.
- Viola (Vla):** Starts with a forte (*f*) dynamic.
- Violoncello (Vlc):** Starts with a forte (*f*) dynamic.
- Double Bass (D.B.):** Starts with a forte (*f*) dynamic.

**Second System ( $\text{♩} = 72$ ):**

- Piccolo (Picc):** Starts with a forte (*f*) dynamic.
- Bass Clarinet (Bass Cl):** Starts with a forte (*f*) dynamic.
- Horn (Hr):** Starts with a forte (*f*) dynamic.
- Piano (Pno):** Starts with a forte (*f*) dynamic.
- Violin (Vln):** Starts with a forte (*f*) dynamic.
- Viola (Vla):** Starts with a forte (*f*) dynamic.
- Violoncello (Vlc):** Starts with a forte (*f*) dynamic.
- Double Bass (D.B.):** Starts with a forte (*f*) dynamic.

**Third System ( $\text{♩} = 72$ ):**

- Sul pont:** Starts with a forte (*f*) dynamic.
- Violin (Vln):** Starts with a forte (*f*) dynamic.
- Viola (Vla):** Starts with a forte (*f*) dynamic.
- Violoncello (Vlc):** Starts with a forte (*f*) dynamic.
- Double Bass (D.B.):** Starts with a forte (*f*) dynamic.

**Handwritten annotations and markings:**

- Tempo markings:  $\text{♩} = 54$  and  $\text{♩} = 72$ .
- Dynamic markings: *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte).
- Performance instructions: "change to piccolo", "change to bass clarinet", "sul pont", "arco", "sforzando" (*sf*).
- Measure numbers: 110, 190, 195.

Handwritten musical score for the first system, measures 1-4. The staves are labeled on the left: Picc., Bass II, Horn, Pno., Vln., Vla., Vcl., and D.B. The music is in 6/8 time. Dynamics include *f*, *p*, *mf*, *pp*, *ff*, *fz*, *arco*, *pizz*, and *sfi*. The Picc. and Bass II parts feature complex rhythmic patterns with many beamed sixteenth notes. The Pno. part has a steady eighth-note accompaniment. The strings (Vln., Vla., Vcl., D.B.) play sustained chords and moving lines, with some pizzicato and arco markings.

Handwritten musical score for the second system, measures 5-8. The staves are labeled on the left: Fl., Cl., Horn, Pno., Vln., Vb., Vcl., and D.B. The music is in 6/8 time. Dynamics include *f*, *ff*, *pp*, *fz*, *arco*, *pizz*, and *sfi*. The Fl. and Cl. parts have melodic lines with some grace notes. The Horn part has a steady eighth-note accompaniment. The Pno. part has a steady eighth-note accompaniment. The strings (Vln., Vb., Vcl., D.B.) play sustained chords and moving lines, with some pizzicato and arco markings. A rehearsal mark 'Q' is present at the beginning of the system.

Handwritten musical score for measures 195-205. The score includes staves for Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Ds.). The music is written in 6/8 time. Key markings include *sfz*, *ff*, *fz*, *arco*, and *fl*. The bottom staff shows a sequence of triangle and square symbols.

Handwritten musical score for measures 205-210. The score includes staves for Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Ds.). The music is written in 6/8 time. Key markings include *sfz*, *ff*, *fz*, *arco*, and *fl*. The bottom staff shows a sequence of triangle and square symbols.

Handwritten musical score for measures 210-215. The score includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Ds.). The music is written in 6/8 time. Key markings include *sfz*, *ff*, *fz*, *arco*, and *fl*.

215

Fl.

Cl.

Hrn.

215

Pno

215

Vln

Vla

Vcl

DB

*ff* *sfp* *arco* *her* *arco*

$\text{♩} = \text{♩}$

*Allegro Mosso*  $\text{♩} = 120$

$\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$  **R**

220

Fl.

Cl.

Hrn.

*sfp* *fff* *fff* *fff*

*Allegro Mosso*  $\text{♩} = 120$

220

Pno

*fff*

220

Vln

Vla

Vcl

DB

*sfp* *fff* *fff* *fff* *arco* *fff*

Meno Mosso

27

♩ = 72 S

Fl. *sfz* *mf* *sfz* *f* *mf* *mp* *mf* *mp* *mf*

Cl. *sfz* *mf* *sfz* *f* *mp* *mf* *mp* *mf* *mp*

Hrn. *sfz* *mf* *sfz* *f* *mp* *p* *mf*

♩ = 72 *Meno Mosso*

Pno.

♩ = 72 *Meno Mosso*

Vln. *sfz* *mf* *sfz* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *sfz* *mf* *sfz* *f* *mp* *mf* *mp* *mf* *mp*

Vcl. *sfz* *mf* *sfz* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Db. *sfz*

235

Fl. *mf* *mp* *p* *mf*

Cl. *p* *mf* *mp* *p* *mf*

Hrn. *mf* *p*

235

Pno.

235

Vln. *p* *mf* *p* *mp* *p* *mp*

Vla. *p* *mf* *p* *mp* *p* *mp*

Vcl. *p* *mf* *p* *mp* *p* *mp*

Db.

*Poco accel.*  $\text{♩} = 108$

**T**

240

Fl. *mp* *mf* *pp*

Cl. *mp* *p* *mf*

Hrn. *mp* *p* *mf*

*Poco accel.*  $\text{♩} = 108$

240

Pno

*Poco accel.*  $\text{♩} = 108$

240

Vln. *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vcl. *p* *mp* *mf* *pp*

DB *mf* *pp*

245

Fl. *pp*

Cl. *pp*

Hrn.

245

Pno

245

Vln. *sf* *ant* *pp* *mf* *ff*

Vla. *sf* *ant* *pp* *mf* *ff*

Vcl. *pp* *mf* *ff*

DB *pp* *mf* *ff*

Handwritten musical score for measures 250-259. The score includes staves for Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The key signature is one flat (B-flat), and the time signature is 6/8. The score features various musical notations including notes, rests, and dynamic markings such as *ff*, *pp*, *f*, *p*, *nat*, *sil*, and *sil pont*. A rehearsal mark **250** is present at the beginning of the section.

Handwritten musical score for measures 255-259. The score includes staves for Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The key signature is one flat (B-flat), and the time signature is 6/8. The score features various musical notations including notes, rests, and dynamic markings such as *ff*, *pp*, *f*, *p*, *nat*, *sil*, and *sil pont*. A rehearsal mark **255** is present at the beginning of the section. Above the staves, the tempo/meter marking  $\text{♩} = \text{♩} (\text{♩} = 72)$  is written.

K. Markham 5.10.  
Redley.



# **HOW STILL THE HAWK**

**FOR**

**UNACCOMPANIED CHORUS**

**BY**

**KAREN MARKHAM**



# **HOW STILL THE HAWK**

## **FOR UNACCOMPANIED CHORUS**

First performance: 2nd March 1993  
Maida Vale Studio (SPNM Workshop)  
BBC Singers  
Conducted by Simon Joly

### **HOW STILL THE HAWK**

How still the hawk  
Hangs innocent above  
Its native wood:  
Distance, that purifies the act  
Of all intent, has graced  
Intent with beauty.  
Beauty must lie  
As innocence must harm  
Whose end (sited,  
Held) is naked  
Like the map it cowers on.  
And the doom drops:  
Plummet of peace  
To him who does not share  
The nearness and the need,  
The shrivelled circle  
Of magnetic fear.

The poem has been taken from Charles Tomlinson's "Collected Poems"  
and is used with kind permission of the poet.

Duration: 5 minutes

# HOW STILL THE HAWK

1.

$\text{♩} = 54$

**Piano**  
How still How still the hawk hawk)

**Alto**  
How still How still the hawk

**Tenor**  
How still still the hawk)

**Bass**  
How still still the hawk)

**S**  
How still How still the hawk)

**A**  
How still How still How still

**T**  
hangs) (s) How still How still

**B**  
hangs) (s) How still How still

**S**  
hangs the hawk hawk) (k) hawk He hawk hangs) (s)

**A**  
How still the hawk hangs) (s) hawk hangs the hawk hangs) (s)

**T**  
still the hawk) (k) hangs) (s) hawk hangs the hawk hangs) (s)

**B**  
How still the hawk hangs the hawk the hawk hangs) (s)

2.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 4/4 time and features lyrics about innocence and a hawk.

**Lyrics:**  
 S: inno-cent inno-cent inno-cent inno-cent inno-cent a-bove  
 A: inno-cent inno-cent inno-cent inno-cent inno-cent a-bove  
 T: inno-cent inno-cent inno-cent inno-cent inno-cent a-bove  
 B: inno-cent inno-cent inno-cent inno-cent inno-cent a-bove  
 T: the hawk hangs  
 B: How still the hawk hangs

**Dynamic markings:** pp, f, mf, mp, p.

**Rehearsal mark:** 15

Continuation of the handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 4/4 time and features lyrics about native wood.

**Lyrics:**  
 S: a-bove a-bove its na-tive na-tive  
 A: a-bove a-bove its na-tive na-tive  
 T: a-bove its na-tive wood  
 B: a-bove a-bove its na-tive wood

**Dynamic markings:** mf, f.

mf 20 mp

S wood Di-stance That pur — i —

A wood Di-stance That

T wood Di-stance That pur — i —

B Di-stance That pur — i — fies

mf mp f

S -fies Di-stance That pur — i — fies the act of all in-tent the

A That pur — i — fies Di-stance That pur — i — fies the act the act

T -fies Di-stance That pur — i — fies the act of all in-tent

B Di-stance That pur — i — fies Di-stance That pur — i — fies the act of

ff

25

S act of all in - tent the act of all in - tent the act of all in - tent the act the act the act the

A the act the act the act of all in - tent of all in -

T the act of the act of all in - tent the act the act of all in - tent the act of all in - tent the act the act the act the

B 8 all in - tent the act of all in - tent the act of all in - tent the act the act the act the

Di - stance Di - stance Di - stance the pur - ties

30

S act the act the act has has has has has has has has

A - tent of all in - tent has has has has has has has has

T 8 act the act the act the act has has has has has has has has

B 8 act the act the act the act that pur - ties that pur - ties

graced in - tent in - tent in - tent in - tent in - tent in - tent in - tent in - tent

35

S in - tent in - tent in - tent in - tent in - tent in - tent in - tent in - tent

A in - tent in - tent in - tent in - tent in - tent in - tent in - tent in - tent

T 8 in - tent in - tent in - tent in - tent in - tent in - tent in - tent in - tent

B 8 in - tent in - tent in - tent in - tent in - tent in - tent in - tent in - tent

graced in - tent in - tent in - tent in - tent in - tent in - tent in - tent in - tent

Handwritten musical score for the song "Beauty Must Lie" by S. Prokofiev. The score is written for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in G major and 4/8 time. The tempo is marked "mp" (mezzo-piano). The lyrics are: "Beauty must lie as in no-rence". The score includes various musical notations such as notes, rests, and dynamic markings like "mf" (mezzo-forte) and "mp" (mezzo-piano). The piece is numbered "40" in the top right corner.

[illegible]

crescendo poco a poco

S  
Beau-ty must lie Beau-ty must lie Beau-ty must lie as

A  
Beau-ty must lie Beau-ty must lie Beau-ty must lie as

T  
as in-nocence must harm (m) as

B  
as in-nocence must harm (m) as

6.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in 4/8 time and features a forte (*ff*) dynamic. The lyrics are: "in no-cene must harm", "sit - ed", and "Whose end". The Soprano and Alto parts have lyrics "in no-cene must harm" and "sit - ed". The Tenor part has lyrics "in no-cene must harm" and "held". The Bass part has lyrics "Whose end". The score includes a 55-measure rest for the Soprano and Alto parts.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in 4/8 time and features a forte (*ff*) dynamic. The lyrics are: "is", "na - ked", "sit - ed", and "Whose end". The Soprano and Alto parts have lyrics "is", "na - ked", and "sit - ed". The Tenor part has lyrics "held" and "Whose end". The Bass part has lyrics "Whose end". The score includes a 55-measure rest for the Soprano and Alto parts.

60

S  
sit — ed sit — ed is na — ked Like

A  
held held is na — ked Like the

T  
held is na — ked Like the map

B  
end whose — end is na — ked Like the map

ff

Accelerando poco a poco

65

S  
the map — (r) it cowers on And the doom And the doom And the doom

A  
map — (r) it cowers on And the doom And the doom And the doom

T  
map — (r) it cowers on And the doom And the doom And the doom

B  
map — (r) it cowers on And the doom And the doom And the doom

ff (d=so) mf

fz



8.

70 ——— (d = d) ♩ = 48

*sfz* *>*

S And the doom drops

A And the doom drops

A And the doom drops

T *ff* of peace of

B *ff* Plummets (t) Plummets (t)

Handwritten musical score for "The Peace of the Plummets". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a Plummets section. The lyrics are: "to him who does not share the peace of the Plummets (t) of peace of peace". The score includes dynamic markings such as *f*, *mf*, and *ff*. The Plummets section is marked with *ff* and includes the instruction "Plummet (t)".

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The tempo is marked  $\text{♩} = \text{♩}$  and the dynamics are *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes lyrics and musical notation.

**Lyrics:**

S: who does not share the near-ness and the need  
A: and the need  
T: peace of peace  
B: of peace

**Measure 80:**

S: and the need  
A: and the need  
T: peace  
B: of peace

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The tempo is marked  $\text{♩} = \text{♩}$  and the dynamics are *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes lyrics and musical notation.

**Lyrics:**

S: and the need and the need  
A: and the need and the need  
T: The shri velled circle of mag-ne-tic  
B: The shri velled circle of mag-ne-tic

**Measure 85:**

S: and the need and the need  
A: and the need and the need  
T: The shri velled circle of mag-ne-tic  
B: The shri velled circle of mag-ne-tic

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is marked with a tempo of 90. The lyrics are:

S: and the need and the need and the  
A: near-ness the near-ness the near-ness  
T: 8 fear The shri-velled  
B: 8 fear The shri-velled

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is marked with a tempo of 95. The lyrics are:

S: need and the need He near-ness  
A: and the need and the need and the need  
T: 8 cir-cle of mag-ne-tic fear  
B: 8 cir-cle of mag-ne-tic fear

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The tempo is marked 100. The lyrics are:

S: and the need and the need the near ness  
A: and the need and the need the near ness  
T: The shri velled cir cle of  
B: The shri velled cir cle of

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The tempo is marked 105. The lyrics are:

S: [Empty staff]  
A: [Empty staff]  
T: 8 mag ne tic fear  
B: 8 mag ne tic fear

Below the Tenor and Bass staves, the word "niente" is written.

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Revised 9.7.91 Rodley

**CIRCLING THE COLD  
CENTRE**

**FOR  
LARGE ENSEMBLE**

**BY  
KAREN MARKHAM**

# **For Radley College**

## **CIRCLING THE COLD CENTRE**

### **FOR LARGE ENSEMBLE**

First performance: 21st May 1991  
Radley College  
Performed by the boys of Radley College  
Conducted by the composer

#### **INSTRUMENTATION**

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

Violin I

Violin II

Viola

Cello

Double Bass

The score is notated in C.

Duration: 12 minutes

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is for a 12-piece ensemble, including Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hrn), Bassoon (Esn), Violin I (vln), Violin II (vln), Viola (vln), Violoncello (Vcl), and Double Bass (Cb). The music is in 3/4 time and features complex rhythmic patterns, dynamic markings (p, mf, f), and articulation (accents, slurs). The score is divided into two systems, with the first system ending at measure 12 and the second system starting at measure 13. The title "L'Espresso" is written in the top right corner.

Handwritten musical score for the first system of "The Kiss" by Franz Schubert. The score includes staves for Flute (Fl), Clarinet (Cl), Horn (Hr), Bassoon (Fag), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Double Bass (Cb). The music is in 3/4 time and features various dynamics such as mp, p, f, and sf. The score is marked with "senza sordino" (without mutes) for the horns and violas. The first system ends with a double bar line and a repeat sign.

A

Fl. *mp* *f* *ff* *ff*

Ob. *ff* *ff* *ff*

Cl. *mp* *ff* *ff* *ff*

Hrn. *ff* *f*

Bsn. *p* *f*

Vln. *mp* *f*

Vln. *f*

Vla. *mp* *f*

Vlc. *mp* *f*

DB. *f* *fz*

Fl. *mf* *f* *mp* *mf* *mp*

Ob. *mf* *mf* *mf*

Cl. *mf* *f* *mp* *mp*

Hrn. *mf* *p*

Bsn. *mf* *mp* *p* *pp*

Vln. *mf* *mp* *p* *pp*

Vln. *mf* *mp* *p* *pp*

Vla. *mf* *mp* *p* *pp*

Vlc. *mf* *mp* *p* *pp*

DB. *mf* *mp* *p* *pp*



Handwritten musical score for the first system, measures 20-24. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hr.), Bassoon (Bsn.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The Flute part features a melodic line with dynamics *p*, *mf*, *mp*, and *f*, and a *5* fingerings marking. The Oboe part has a *5* fingerings marking. The Clarinet part includes a *5* fingerings marking and a *5* fingerings marking. The Horn part has a *5* fingerings marking. The Bassoon part has a *5* fingerings marking. The Violin I part has a *5* fingerings marking. The Violin II part has a *5* fingerings marking. The Viola part has a *5* fingerings marking. The Violoncello part has a *5* fingerings marking. The Double Bass part has a *5* fingerings marking.

Handwritten musical score for the second system, measures 25-29. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hr.), Bassoon (Bsn.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The Flute part features a melodic line with dynamics *mp*, *p*, and *mp*, and a *5* fingerings marking. The Oboe part has a *5* fingerings marking. The Clarinet part includes a *5* fingerings marking. The Horn part has a *5* fingerings marking. The Bassoon part has a *5* fingerings marking. The Violin I part has a *5* fingerings marking. The Violin II part has a *5* fingerings marking. The Viola part has a *5* fingerings marking. The Violoncello part has a *5* fingerings marking. The Double Bass part has a *5* fingerings marking.

Handwritten musical score for Violins I and II, Viola, Violoncello, and Double Bass. The score is for measures 29-30. The key signature has one flat (B-flat). The time signature is 4/4. The Violin I part has a melodic line with slurs and dynamics like "mp" and "p". The Violin II part has a more rhythmic line with slurs and dynamics like "p" and "mp". The Viola part has a melodic line with slurs and dynamics like "mp". The Violoncello and Double Bass parts have a more rhythmic line with slurs and dynamics like "p" and "mp". The score is handwritten on a five-line staff.

Handwritten musical score for five staves (Vln., Vln., Vla., Vc., D.B.). The score is divided into two systems. The first system has a measure with a fermata and a measure with a "Sanza Sordino" marking. The second system starts with a measure marked "35" and continues with various musical notations including notes, rests, and dynamic markings like "mp" and "mf". The "Sanza Sordino" marking appears again in the second system.

C

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hrn. *f*

Bsn. *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vcl. *f*

DB. *f*

*mf* *mp* *p*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hrn. *p*

Bsn. *p*

Vln. *f*

Vln. *fz*

Vla. *p*

Vcl. *p*

DB. *p*

*f* *fz* *fz*

Handwritten musical score for measures 45-48. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music features various dynamics such as *f*, *mf*, *p*, and *mp*, along with articulation marks like accents and slurs. A rehearsal mark '45' is present at the beginning of the system.

Handwritten musical score for measures 50-53. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music features various dynamics such as *f*, *mf*, *p*, and *ff*, along with articulation marks like accents and slurs. A rehearsal mark '50' is present at the beginning of the system. A large boxed 'D' is visible above the Flute staff. The Viola and Violoncello parts include the instruction 'con sord.' (con sordina).

Espr.

Fl.

Ob.

Cl.

Hrn.

Bsn.

con sord.

Vln.

Vln.

Vla.

Vcl.

D.B.

Fl.

Ob.

Cl.

Hrn.

Bsn.

2mo sord.

Vln.

Vln.

Vla.

Vcl.

D.B.



♩ = 152

II

A

9

Handwritten musical score for Section A, measures 1-4. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), Bassoon (Bsn.), Violin I (vln.), Violin II (vln.), Viola (vln.), Violoncello (Vc.), and Double Bass (DB.). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings and breath marks are indicated throughout. Dynamics include *p*, *mf*, *f*, *sfz*, *pp*, and *ppp*. Performance instructions such as *leggero* and *simile* are present. The section concludes with a double bar line.

B

Handwritten musical score for Section B, measures 5-8. The score continues with the same instrumentation as Section A. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings and breath marks are indicated throughout. Dynamics include *mf*, *p*, *pp*, and *ppp*. The section concludes with a double bar line.

9/

C

Handwritten musical score for section C, featuring woodwinds, brass, and strings.

**Woodwinds:**

- Flute (Fl): *f*, *mf*, *mf*
- Oboe (Ob): *f*, *mf*, *mf*, *mf*
- Clarinet (Cl): *f*, *p*
- Horn (Hrn): *sub sfz*, *pp*
- Euphonium (Eup): *sub sfz*, *pp*

**Strings:**

- Violin (Vln): *mf*, *f*, *f*
- Viola (Vla): *sub sfz*, *p*
- Violoncello (Vcl): *sub sfz*, *pp*
- Double Bass (D.B.): *sub sfz*, *pp*

D

Handwritten musical score for section D, featuring woodwinds, brass, and strings.

**Woodwinds:**

- Flute (Fl): *ff*, *ff*, *ff*
- Oboe (Ob): *ff*, *mf*
- Clarinet (Cl): *p*, *p*
- Horn (Hrn): *p*
- Euphonium (Eup): *p*

**Strings:**

- Violin (Vln): *f*, *ff*, *ff*
- Viola (Vla): *f*, *ff*, *sfz*
- Violoncello (Vcl): *f*, *p*
- Double Bass (D.B.): *f*, *p*



Fl. *ff* *p* *ff* *p*

Ob.

Cl.

Hr.

Bsn.

Vln.

Vln.

Vla.

Vcl.

Db.

E

Fl. *ff* *p* *mp*

Ob.

Cl.

Hr.

Bsn. *f* *f*

Vln. *p* *mp* *mf*

Vln.

Vla. *p* *mp* *mf*

Vcl. *p* *mp* *mf*

Db. *f* *f*

Fl. *mf* *f* *mf* *mp*

Ob. *mf* *f* *mf* *mp*

Cl. *f* *mf* *mp*

Hrn. *f* *f* *f*

Esn. *f* *f* *f*

45

Vln. *f* *mf* *mp*

Vln. *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vcl. *f* *f* *f*

45

**F**

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Hrn. *p* *mf* *sfz*

Esn. *p* *mf* *sfz*

50

Vln. *p* *f*

Vln. *p* *f*

Vla. *p* *sfz*

Vcl. *p* *mf* *sfz*

50

G

H

13

Fl. 55 *fz* *f* *f* 60 *fz*

Ob. *mf* *f* *f* *f* *fz*

Cl. *p* *sf* *p sf f*

Hr. *pp*

Bsn. *pp*

Vln. 55 *mf* *f* *f* 60 *ff*

Vln. *mf* *f* *f* *fz*

Vla. *mf* *f* *f* *f*

Vcl. *pp*

D.B. *pp* *p*

Fl. 65 *fz* *p* *fz* *p*

Ob. *fz* *p* *fz* *p*

Cl. *mf* *mf* *p* *mf*

Hr. *mf* *mf* *p* *mf*

Bsn. *mf* *mf* *p* *mf*

Vln. 65 *ff* *f* *mf*

Vln. *ff* *fz* *p*

Vla. *fz* *p*

Vcl. *p*

D.B. *p*

I

Fl.

Ob.

Cl.

Hrn.

Bsn.

Vln.

Vln.

Vla.

Vcl.

DB.

70

ff

mf

mp=mf

p

f

Cl.

Ob.

Cl.

Hrn.

Bsn.

Vln.

Vln.

Vla.

Vcl.

DB.

75

mf

ff

f

f

ff

Vln.

Vln.

Vla.

Vcl.

DB.

75

f

ff

mf

f

f

f

Handwritten musical score for the first system, measures 80 to 85. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hr.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano). A tempo marking of 80 is present at the beginning of the system.

Handwritten musical score for the second system, measures 90 to 95. The score continues with the same instrumentation as the first system. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). A tempo marking of 90 is present at the beginning of the system.

## /

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

2. Next, it is important to gather relevant information and data. This can be done through research, consultation with experts, or by analyzing existing data sets.

3. Once the information is gathered, the next step is to analyze it. This involves identifying patterns, trends, and relationships that can help in understanding the problem.

4. After analysis, the next step is to develop a solution or plan. This involves identifying the most effective approach to solve the problem and outlining the steps to be taken.

5. Finally, the solution is implemented and the results are evaluated. This involves monitoring the progress of the implementation and making adjustments as needed to ensure the solution is effective.

\_\_\_\_\_

4024 BALMORE SCORE SYSTEM 2

Handwritten musical score for a string quartet, measures 105-107. The score is written on five staves. The first two staves are for Violins I and II, the third for Violas, and the fourth and fifth for Cellos and Double Basses. The key signature is one sharp (F#), and the time signature is 7/8. Measure 105 features a dynamic marking of *mp* (mezzo-piano) for the first violin and *p* (piano) for the second violin. Measure 106 features a dynamic marking of *p* for the first violin and *pp* (pianissimo) for the second violin. Measure 107 features a dynamic marking of *p* for the first violin and *pp* for the second violin. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

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C. 2000

Breaking the spectrum  
Threads cross, flare, emerge  
like the glitter of dust before stained windows.

Lento Espressivo  $\text{♩} = 54$

# III

Fl.  $p$   $mp$   $mf$   $mp$

Ob.  $mp$   $mp$   $mf$   $mp$

Cl.  $p$   $mp$   $mp$   $pp$

Hrn.  $pp$   $pp$   $pp$   $pp$

Bsn.  $mp$   $pp$   $pp$

Vln. I  $pp$   $mp$   $pp$

Vln. II  $pp$   $mp$   $pp$

Vla.  $pp$   $mp$   $pp$

Vcl.  $pp$   $mp$   $pp$

Dbl.  $pp$   $mp$   $pp$

Fl.  $mf$   $f$   $p$

Ob.  $mf$   $f$   $p$

Cl.  $mf$   $mf$   $pp$

Hrn.  $pp$   $mf$   $pp$

Bsn.  $mf$   $pp$

Vln. I  $pp$   $f$   $p$

Vln. II  $mf$   $p$   $pp$

Vla.  $mf$   $pp$

Vcl.  $mf$   $pp$

Dbl.  $pp$



A

Fl.

Ob.

Cl.

Hrn.

Esn.

Vln.

Vln.

Vla.

Vlc.

DB

Handwritten musical score for measures 10-14. The score includes parts for Flute, Oboe, Clarinet, Horn, Euphonium, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat). The time signature is 4/4. The score features various musical notations including eighth notes, quarter notes, and half notes, with dynamic markings such as *mp* (mezzo-piano) and *p* (piano). A rehearsal mark 'A' is present at the top of the page.

Fl.

Ob.

Cl.

Hrn.

Esn.

Vln.

Vln.

Vla.

Vlc.

DB

Handwritten musical score for measures 15-19. The score continues the orchestral parts from the previous system. It includes parts for Flute, Oboe, Clarinet, Horn, Euphonium, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat). The time signature is 4/4. The score features various musical notations including eighth notes, quarter notes, and half notes, with dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). A rehearsal mark 'A' is present at the top of the page.

B

15

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hrn. *sfz* *sfz* *sfz*

Bsn. *sfz* *sfz*

Vln. *mp* *p*

Vla. *sfz* *sfz*

Vlc. *sfz* *sfz*

D.B. *sfz*

20

Fl.

Ob.

Cl.

Hrn.

Bsn.

Vln. *mp* *p*

Vla.

Vlc.

D.B.

C

25

Fl.

Ob.

Cl.

Hrn.

Bsn.

cop

mf

mf

Vln.

Vln.

Vla.

Vlc.

DB

25

cop

Fl.

Ob.

Cl.

Hrn.

Bsn.

fz

mp

p

f

p

mf

Vln.

Vln.

Vla.

Vlc.

DB

fz

mp

p

fz

mp

p

mf

sfz

sub p

D

Fl. 30 *f* *sub. mp* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Hrn. *f* *ff*

Bsn. *f* *ff*

Vln. *f* *ff*

Vla. *f* *ff*

Vcl. *f* *ff*

D.B. *f* *ff*

Fl. *f* *p*

Ob. *f* *p*

Cl. *mf* *p*

Hrn. *pp*

Bsn. *pp*

Vln. *f* *p*

Vla. *mf* *mp*

Vcl. *mf* *mp*

D.B. *mf* *pp (bow freely)*

**E**

35

Fl.

Ob.

Cl.

Hr.

Bsn.

Vln.

Vln.

Vla.

Vlc.

DB.

*p*

*espr*

*mf*

40

Fl.

Ob.

Cl.

Hr.

Bsn.

Vln.

Vln.

Vla.

Vlc.

DB.

*mf*

Fl. *3*

Ob.

Cl. *f*

Hrn.

Bsn. *f*

Vln.

Vla.

Vlo.

Vcl.

DB.

**F**

Fl. *45*

Ob.

Cl. *ff*

Hrn.

Bsn.

Vln. *45*

Vla.

Vlo.

Vcl.

DB.

6

Fl. *pp* *mp* *pp*

Ob.

Cl. *espr* *p*

Hrn.

Csn.

Vln.

Vln.

Vla.

Vlc.

Db.

Fl. <sup>50</sup> *pp* *mp* *pp*

Ob. *pp*

Cl. *mf* *pp*

Hrn.

Csn.

Vln. <sup>50</sup> *pp*

Vln. *pp* *mp* *espr* *mf*

Vla.

Vlc.

Db.

Handwritten musical score for the first system, measures 55-57. The staves are labeled: Fl., Ob., Cl., Hrn., 3rd Sn., Vln., Vln., Vln., Vln., and DB.

Measure 55: Fl. has a triplet of eighth notes. Ob. has a half note. Cl. has a half note. Hrn. has a half note. 3rd Sn. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. DB has a half note.

Measure 56: Fl. has a half note. Ob. has a half note. Cl. has a half note. Hrn. has a half note. 3rd Sn. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. DB has a half note.

Measure 57: Fl. has a half note. Ob. has a half note. Cl. has a half note. Hrn. has a half note. 3rd Sn. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. DB has a half note.

Dynamic markings: *p*, *mp*, *f*, *mf*.

**H**

Handwritten musical score for the second system, measures 58-61. The staves are labeled: Fl., Ob., Cl., Hrn., 3rd Sn., Vln., Vln., Vln., Vln., and DB.

Measure 58: Fl. has a half note. Ob. has a half note. Cl. has a half note. Hrn. has a half note. 3rd Sn. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. DB has a half note.

Measure 59: Fl. has a half note. Ob. has a half note. Cl. has a half note. Hrn. has a half note. 3rd Sn. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. DB has a half note.

Measure 60: Fl. has a half note. Ob. has a half note. Cl. has a half note. Hrn. has a half note. 3rd Sn. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. DB has a half note.

Measure 61: Fl. has a half note. Ob. has a half note. Cl. has a half note. Hrn. has a half note. 3rd Sn. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. Vln. has a half note. DB has a half note.

Dynamic markings: *f*, *ff*, *mp*, *p*, *mf*, *sfz*.



Handwritten musical score for measures 60-64. The score is written for a full orchestra, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hr.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *fz*, *fzr*, *fz2*, *fz3*, *fz4*, *fz5*, *fz6*, *fz7*, *fz8*, *fz9*, *fz10*, *fz11*, *fz12*, *fz13*, *fz14*, *fz15*, *fz16*, *fz17*, *fz18*, *fz19*, *fz20*, *fz21*, *fz22*, *fz23*, *fz24*, *fz25*, *fz26*, *fz27*, *fz28*, *fz29*, *fz30*, *fz31*, *fz32*, *fz33*, *fz34*, *fz35*, *fz36*, *fz37*, *fz38*, *fz39*, *fz40*, *fz41*, *fz42*, *fz43*, *fz44*, *fz45*, *fz46*, *fz47*, *fz48*, *fz49*, *fz50*, *fz51*, *fz52*, *fz53*, *fz54*, *fz55*, *fz56*, *fz57*, *fz58*, *fz59*, *fz60*, *fz61*, *fz62*, *fz63*, *fz64*, *fz65*, *fz66*, *fz67*, *fz68*, *fz69*, *fz70*, *fz71*, *fz72*, *fz73*, *fz74*, *fz75*, *fz76*, *fz77*, *fz78*, *fz79*, *fz80*, *fz81*, *fz82*, *fz83*, *fz84*, *fz85*, *fz86*, *fz87*, *fz88*, *fz89*, *fz90*, *fz91*, *fz92*, *fz93*, *fz94*, *fz95*, *fz96*, *fz97*, *fz98*, *fz99*, *fz100*. The score is divided into two systems, with measures 60-64 in the first system and measures 65-69 in the second system.



Handwritten musical score for measures 65-69. The score is written for a full orchestra, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hr.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *fz*, *fz2*, *fz3*, *fz4*, *fz5*, *fz6*, *fz7*, *fz8*, *fz9*, *fz10*, *fz11*, *fz12*, *fz13*, *fz14*, *fz15*, *fz16*, *fz17*, *fz18*, *fz19*, *fz20*, *fz21*, *fz22*, *fz23*, *fz24*, *fz25*, *fz26*, *fz27*, *fz28*, *fz29*, *fz30*, *fz31*, *fz32*, *fz33*, *fz34*, *fz35*, *fz36*, *fz37*, *fz38*, *fz39*, *fz40*, *fz41*, *fz42*, *fz43*, *fz44*, *fz45*, *fz46*, *fz47*, *fz48*, *fz49*, *fz50*, *fz51*, *fz52*, *fz53*, *fz54*, *fz55*, *fz56*, *fz57*, *fz58*, *fz59*, *fz60*, *fz61*, *fz62*, *fz63*, *fz64*, *fz65*, *fz66*, *fz67*, *fz68*, *fz69*, *fz70*, *fz71*, *fz72*, *fz73*, *fz74*, *fz75*, *fz76*, *fz77*, *fz78*, *fz79*, *fz80*, *fz81*, *fz82*, *fz83*, *fz84*, *fz85*, *fz86*, *fz87*, *fz88*, *fz89*, *fz90*, *fz91*, *fz92*, *fz93*, *fz94*, *fz95*, *fz96*, *fz97*, *fz98*, *fz99*, *fz100*. The score is divided into two systems, with measures 65-69 in the first system and measures 70-74 in the second system.

1. The first part of the document is a header section containing the title "THE EFFECTS OF THE 2008 FINANCIAL CRISIS ON THE UK ECONOMY" and the author's name "J. Smith".

2024 PANOPTUS SCORE-SYSTEM

Handwritten musical score for measures 28-30. The score is written for a full orchestra, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The time signature is 3/8. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also handwritten annotations like *sfz* (sforzando) and *sub p* (sub piano).

Handwritten musical score for measures 31-34. The score is written for a full orchestra, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The time signature is 3/8. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). There are also handwritten annotations like *sfz* (sforzando) and *sub p* (sub piano). A large letter 'K' is written in a box above the score.

Fl. *f* *mp* *p*  *Dolce* *p* *mp*

Ob. *f* *mf* *p* *p* *mp*

Cl. *mf* *p* *p*

Hrn. *mf* *p*

Bsn. *f* *p*

Vln. *f* *mp* *p*  *Con Sordino* *pp*

Vla. *f* *mf* *p*  *con sordino* *pp*

Vcl. *f* *mf* *p*  *con sordino* *pp*

DB. *f* *p*

Fl. *f* *mp* *p*

Ob. *f* *mp* *p*

Cl. *f* *mp* *p*

Hrn. *f* *mp* *p*

Bsn. *f* *mp* *p*

Vln. *pp* *f* *mp* *p*

Vla. *pp* *f* *mp* *p*

Vcl. *pp* *f* *mp* *p*

DB. *pp* *f* *mp* *p*

Handwritten musical score for a symphony orchestra. The score is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), Bassoon (Bsn.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The second system includes staves for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The score features various musical notations, including notes, rests, and dynamic markings. The word "X3" is written on the Clarinet and Viola staves, indicating a repeat or a specific performance instruction. The score is written in a clear, legible hand.

30.9.91 Keddy College

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Co. Smms.

Turned in the shadow  
It is a black diamond  
Containing nothing but itself.

The idea dissolves in passion,  
The light holds,  
Grinding the cold center.

# **IN SEARCH OF THE QALB**

**FOR STRING ORCHESTRA**

**BY**

**KAREN MARKHAM**

# IN SEARCH OF THE QALB

FOR STRING ORCHESTRA

BY

KAREN MARKHAM

In Search of the Qalb was composed, at the invitation of the S.P.N.M. for the Manchester Youth String Orchestra during the summer of 1992, and received its first performance at Christ Church, Spitalfields, London on the 6th March 1993 as part of the S.P.N.M.'s 50th Anniversary celebrations.

The work drew its inspiration from a book called A Mystical Journey by the Sufi mystic Bawa Muhaiyaddeen. The book was especially written for young people and describes the imaginary story of a Sufi sheikh taking a group of children on a special journey, during which he reveals to them the disturbing truths of human existence. In addition to this, the sheikh instructs the children on how they can transcend the darker, negative aspects of human nature and hence live a life of true human potential by finding and developing their inner-self.

The sheikh refers to this inner self as the 'qalb', meaning 'the heart within the heart of man'. Within this innermost heart is the original source of prayer, a place where man, freed from attachment to race and culture, beholds God face to face, and in calm meditation God and prayer become one.

Strings (10. 8. 6. 6. 4)

Duration: 15 minutes

# In Search Of The Qalb

$\text{♩} = 84$

Handwritten musical score for the first system, measures 1-8. The system includes staves for Violas (Vlas.), Violins (Vlc.), Double Basses (D.B.), and a fifth staff. The key signature is one flat (B-flat), and the time signature is 3/4. Dynamics include *p*, *mp*, and *mf*. Fingerings are indicated by numbers 1-5. The notation includes various note values, rests, and slurs.

Handwritten musical score for the second system, measures 9-16. The system includes staves for Violas (Vlas.), Violins (Vlc.), and Double Basses (D.B.). The key signature is one flat (B-flat), and the time signature is 3/4. Dynamics include *mp* and *mf*. Fingerings are indicated by numbers 1-5. The notation includes various note values, rests, and slurs.

Handwritten musical score for the third system, measures 17-24. The system includes staves for Violas (Vlas.), Violins (Vlc.), and Double Basses (D.B.). The key signature is one flat (B-flat), and the time signature is 3/4. Dynamics include *f*, *mf*, and *un* (unison). Fingerings are indicated by numbers 1-5. The notation includes various note values, rests, and slurs.



Handwritten musical score for the first system, measures 1-6. The score is arranged in five staves, each with a part name and a bracketed measure range:

- Ins I** (1-6)
- Ins II** (7-8)
- Vlas.** (1-4)
- Vlc.** (1-4)
- D.B.** (3-4)

Measure numbers 1, 7, 13, 19, and 20 are indicated above the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The key signature has one flat, and the time signature is 3/4.

Handwritten musical score for the second system, measures 25-30. The score is arranged in five staves, each with a part name and a bracketed measure range:

- Vlrs I** (1-6)
- Vlrs II** (7-8)
- Vlas.** (1-4)
- Vlc.** (1-4)
- D.B.** (3-4)

Measure numbers 25, 26, 27, 28, 29, and 30 are indicated above the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *fff* (fortississimo). The key signature has one flat, and the time signature is 3/4.

Violins I

Violins II

Viola

Vic.

DB

Violins I

Violins II

Viola

Vic.

DB

Violins I

Violins II

Viola

Vcl.

D.B.

35

mf

mf

mf

mf

mf

Violins I

Violins II

Viola

Vcl.

D.B.

40

mp

mf

f

f

f

f

f

f

f

f

Handwritten musical score for five instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Double Bass (DB). The score is in 3/4 time and features a key signature of one flat (B-flat). The first system includes dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). A measure number '45' is indicated at the start of the second system. The notation includes various musical symbols like notes, rests, and slurs.

Handwritten musical score for five instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Double Bass (DB). The score continues from the previous system, featuring dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). A tempo marking  $\text{♩} = 126$  is present at the end of the system. The notation includes various musical symbols like notes, rests, and slurs.

**A** *Vivace*  $\text{♩} = 126$

Handwritten musical score for five instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Double Bass (DB). The score is marked *Vivace* with a tempo of  $\text{♩} = 126$ . It includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *fz* (forzando), and *lizz* (lizzando). The notation includes various musical symbols like notes, rests, and slurs.

Handwritten musical score, measures 55-59. The score is written on five staves. The key signature is one sharp (F#). The time signature is 8/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *fz* (forzando), *fp* (forzando piano), *Div* (divisi), *sv pont* (soprano ponticello), and *aro* (arco). There are also handwritten annotations like *un* and *un.* (unison).

Handwritten musical score, measures 60-64. The score is written on five staves. The key signature is one sharp (F#). The time signature is 8/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), *un.* (unison), *arco* (arco), and *ff* (fortissimo). There are also handwritten annotations like *norm.* (normal) and *arco*.

Handwritten musical score, measures 65-69. The score is written on five staves. The key signature is one sharp (F#). The time signature is 8/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), *un.* (unison), *Div* (divisi), *arco* (arco), and *ff* (fortissimo). There are also handwritten annotations like *un.* and *arco*.

Handwritten musical score, measures 70-74. The score is written on five staves. The key signature is one sharp (F#). The time signature is 8/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *ff* (fortissimo), *ff (sempre)* (fortissimo sempre), *sfz* (sforzando), and *Div* (divisi). There are also handwritten annotations like *ff* and *sfz*.

Handwritten musical score for Violins I and II, Violas, and Cellos/Double Basses. The score is for measures 75 to 84. It includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, *mf*, *mp*, *fpp*, and *ffp*. There are also performance instructions like *arco*, *sul pont*, and *pizz*. The score is written on multiple staves with a key signature of one sharp (F#) and a time signature of 4/4.

Handwritten musical score for "The Great Wall" by John Williams. The score is written on multiple staves, including strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *ord.* (order). The score is written in a clear, legible hand, with some corrections and annotations visible.

A handwritten musical score consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *mf*, and *pizz*. The manuscript shows signs of being a working draft, with some ink bleed-through from the reverse side visible at the bottom.

Handwritten musical score for "The Rose Tree". The score is written on a single system of five staves. The piano part is marked "arco" and "mf". The vocal part is marked "Div" and "ff". The score includes a key signature of one sharp (F#) and a time signature of 6/8. The piano part features a melody with eighth and sixteenth notes, while the vocal part features a melody with eighth and sixteenth notes. The score is written on a single system of five staves.

Handwritten musical score system 1. It features six staves. The top staff is marked 'unis' and contains a series of eighth notes with accents. The second staff has a 'div' marking. Dynamic markings include 'mf', 'f', 'mp', and 'sfz'. The system concludes with a double bar line.

Handwritten musical score system 2. It features five staves labeled Vlns I, Vlns II, Vlns, Vcl., and D.B. The Vlns I staff has a '100' marking. Dynamic markings include 'mf', 'f', and 'sfz'. The system concludes with a double bar line.

Handwritten musical score system 3. It features five staves labeled Vlns I, Vlns II, Vlns, Vcl., and D.B. The Vlns I staff has a 'div' marking. The Vlns II staff has a '105' marking. The Vlns staff has a '105' marking. The Vcl. staff has an 'arco' marking. Dynamic markings include 'f' and 'sfz'. The system concludes with a double bar line.



Handwritten musical score for the first system of 'The Rite of Spring' by Igor Stravinsky. The score is for five instruments: Vlns I, Vlns II, Vbs, Vlc, and O.B. The key signature is one sharp (F#) and the time signature is 6/8. The score is marked with 'ff' (fortissimo) and 'ffz (sempre)' (fortissimo sempre). The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for Violins I and II, Violas, and Cellos/Double Basses. The score is written on ten staves, with Violins I and II on the first four staves, Violas on the next two, and Cellos/Double Basses on the last four. The music is in 6/8 time and features various dynamics and articulations such as p, sfz, arco, pizz, and fpp. The score is marked with measures 1-4, 5-8, and 9-12.

Handwritten musical score for Violins I and II, Violas, and Cellos/Double Basses. The score is in 3/8 time and features a key signature of one sharp (F#). The first system (measures 1-4) shows the Violins I and II parts with a melodic line, while the Viola and Cello/Double Bass parts provide harmonic support with sustained notes and chords. The second system (measures 5-8) continues the melodic development in the Violins, with the lower strings maintaining a steady accompaniment. The score includes dynamic markings such as *poco* and *Tr* (trills).

Handwritten musical score for Violins I and II, Violas, and Cellos/Double Basses. The score is in 3/8 time and features a key signature of one sharp (F#). The first system (measures 1-4) shows the Violins I and II parts with a melodic line, while the Viola and Cello/Double Bass parts provide harmonic support with sustained notes and chords. The second system (measures 5-8) continues the melodic development in the Violins, with the lower strings maintaining a steady accompaniment. The score includes dynamic markings such as *poco a poco normale*, *ff*, and *sffz*.

*sul pont (poco a poco normale)*

Handwritten musical score for the first system, featuring five staves labeled Vlns I, Vlns II, Vlas, Vlc., and OB. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *ff*, and *norm.*. A large bracket at the top indicates the *sul pont* section. The Vlns I and Vlns II staves show a melodic line with a crescendo leading to a fortissimo (*ff*) section. The Vlas staff has a similar melodic line. The Vlc. and OB staves are marked with *glissando* and *pp* dynamics, indicating a glissando effect.

Handwritten musical score for the second system, featuring five staves labeled Vlns I, Vlns II, Vlas, Vlc., and OB. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *ff*, and *norm.*. A large bracket at the top indicates the *sul pont* section. The Vlns I and Vlns II staves show a melodic line with a crescendo leading to a fortissimo (*ff*) section. The Vlas staff has a similar melodic line. The Vlc. and OB staves are marked with *gliss* and *pp* dynamics, indicating a glissando effect.

Handwritten musical score for the first system, measures 130-135. The staves are labeled Vlns I, Vlns II, Vls., Vcl., and D.B. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and various articulation marks like accents and slurs. The key signature has one sharp (F#).

Handwritten musical score for the second system, measures 135-140. The staves are labeled Vlns I, Vlns II, Vls., Vcl., and D.B. This section includes dynamic markings such as *ff*, *pp*, *fz*, and *ppz*, along with performance instructions like *slur*, *slant*, and *gliss*. The notation continues with dense rhythmic figures and some handwritten corrections or annotations.

5mins

Handwritten musical score for measures 1-4, measures 5-8, and measures 9-12. The score is for a string quartet (Violins I, Violins II, Violas, and Cellos/Double Basses). It features various musical notations including notes, rests, and dynamic markings.

**Measures 1-4:** Violins I and II play a melodic line with notes marked with a sharp sign (#). Dynamics include *ff* (fortissimo) and *pp* (pianissimo). Violas and Cellos/Double Basses play a rhythmic pattern with notes marked with a sharp sign (#). Dynamics include *ff* and *pp*.

**Measures 5-8:** Violins I and II play a melodic line with notes marked with a sharp sign (#). Dynamics include *pp* and *sf* (sforzando). Violas and Cellos/Double Basses play a rhythmic pattern with notes marked with a sharp sign (#). Dynamics include *pp* and *sf*.

**Measures 9-12:** Violins I and II play a melodic line with notes marked with a sharp sign (#). Dynamics include *pp* and *sf*. Violas and Cellos/Double Basses play a rhythmic pattern with notes marked with a sharp sign (#). Dynamics include *pp* and *sf*.

Handwritten musical score for measures 13-16, measures 17-20, and measures 21-24. The score is for a string quartet (Violins I, Violins II, Violas, and Cellos/Double Basses). It features various musical notations including notes, rests, and dynamic markings.

**Measures 13-16:** Violins I and II play a melodic line with notes marked with a sharp sign (#). Dynamics include *ff* and *pp*. Violas and Cellos/Double Basses play a rhythmic pattern with notes marked with a sharp sign (#). Dynamics include *ff* and *pp*.

**Measures 17-20:** Violins I and II play a melodic line with notes marked with a sharp sign (#). Dynamics include *pp* and *sf*. Violas and Cellos/Double Basses play a rhythmic pattern with notes marked with a sharp sign (#). Dynamics include *pp* and *sf*.

**Measures 21-24:** Violins I and II play a melodic line with notes marked with a sharp sign (#). Dynamics include *pp* and *sf*. Violas and Cellos/Double Basses play a rhythmic pattern with notes marked with a sharp sign (#). Dynamics include *pp* and *sf*.

D

Handwritten musical score for the first system, measures 140-145. The score includes staves for Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Double Bass (D.B.). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *norm.*, *ff*, *sf*, *port*, and *Tim*. A measure number '145' is written above the staff. The bottom of the system shows empty staves for the Cello and Contrabass parts.

Handwritten musical score for the second system, measures 145-150. This system continues the complex rhythmic and dynamic patterns from the first system. It includes staves for Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Double Bass (D.B.). Dynamic markings like *ff*, *sf*, *port*, and *Tim* are prominent. The notation includes various articulations and slurs. The bottom of the system shows empty staves for the Cello and Contrabass parts.

Handwritten musical score for Violins I and II, Viola, and Cello/Double Bass. The score is in 3/8 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'ff' (fortissimo) and 'p' (piano). The score is divided into measures, with some measures marked '150'.

Handwritten musical score for strings, featuring Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 12/8 time and shows a transition from a rhythmic pattern to a sustained note.





Handwritten musical score for "The Rose Tree" by Schubert, measures 165-170. The score is for a full orchestra and includes parts for Violins I and II, Viola, Violoncello (1-4), Violoncello (5-6), and Double Bass (D.B.). The music is in 3/4 time and features a variety of dynamics including fortissimo (f), fortissimo piano (fzp), piano (p), mezzo-piano (mp), mezzo-forte (mf), and unison (unis). The score is written in a single system with multiple staves.

Handwritten musical score for Violins I and II, Viola, Violoncello, and Double Bass. The score is in 2/4 time and features complex rhythmic patterns with many triplets and sixteenth notes. Dynamics range from fortissimo (ff) to piano (p). The tempo is marked 170. The score is handwritten on multiple staves.

Handwritten musical score for a string quartet, featuring Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/8 time and includes dynamic markings such as *ff*, *f*, *p*, and trills. The notation includes various musical symbols like notes, rests, and articulation marks.

Handwritten musical score for measures 175-180. The score includes staves for Violins I and II, Violas, Violas, Violins, and Double Basses. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *ff*, and *fz*. A trill is indicated above the first violin staff in measure 175. The bottom of the page shows empty staves.

Handwritten musical score for measures 180-185. The score includes staves for Violins I and II, Violas, Violas, Violins, and Double Basses. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *ff*, and *fz*. A trill is indicated above the first violin staff in measure 180. The bottom of the page shows empty staves.

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**D24** **MANOR SELECTION®**

Handwritten musical score for the first system, measures 185-190. The score includes staves for Flute I (Fl. I), Flute II (Fl. II), Violins I (Vlns I), Violins II (Vlns II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The music is in 3/4 time and features complex rhythmic patterns with many accents and slurs. Measure numbers 190, 191, 192, 193, and 194 are visible. Dynamics include *fz* and *tr*.

Handwritten musical score for the second system, measures 195-200. The score includes staves for Flute I (Fl. I), Flute II (Fl. II), Violins I (Vlns I), Violins II (Vlns II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The music continues with complex rhythmic patterns and accents. Measure numbers 195, 196, 197, 198, 199, and 200 are visible. Dynamics include *ff* and *sfz*.

**F**

Vlns I

Vlns II

Vla.

Vcl.

D-B

*leggiere*

*subp*

*p*

200

Vlns I

Vlns II

Vla.

Vcl.

D-B

*mp*

*f*

205

Viol. I

Viol. II

Vla.

Vcl.

DB

*leggero*

*p* *mf* *mp* *f*

210

Viol. I

Viol. II

Vla.

Vcl.

DB

*f* *mp* *f* *mp* *f* *mp*

Handwritten musical score for Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and consists of three measures. The first measure shows the beginning of the piece with a key signature of one flat (B-flat). The second measure shows a change in dynamics to 'mf' (mezzo-forte). The third measure shows a change in time signature to 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This image shows a page of a musical score, specifically measures 215 through 217. The score is written for five instruments: Violins I (Vlns I), Violins II (Vlns II), Viola (Vla), Violoncello (Vcl), and Double Bass (DB). The music is in 4/4 time and features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The dynamics are marked with 'f' (forte), 'ff' (fortissimo), 'mf' (mezzo-forte), and 'p' (piano). The score is numbered '215' at the beginning of the first measure and '217' at the beginning of the last measure. The page is numbered '6' in the top right corner.

Handwritten musical score for strings (I, II, S, C, O.B.) and woodwinds (O.B.). The score is in 3/4 time and features a series of sixteenth-note patterns. The tempo is marked 220. Dynamics include *mf*, *mp*, and *ff*. The woodwind part (O.B.) is in 3/4 time and features a series of sixteenth-note patterns. The tempo is marked 220. Dynamics include *mf*, *mp*, and *ff*.

Handwritten musical score for woodwinds (Vrs I, II, Vrs, Ac, O.B.) and strings (I, II, S, C, O.B.). The score is in 3/4 time and features a series of sixteenth-note patterns. The tempo is marked 225. Dynamics include *mf*, *mp*, *ff*, and *ff (sempre)*. The woodwind part (Vrs I, II, Vrs, Ac, O.B.) is in 3/4 time and features a series of sixteenth-note patterns. The tempo is marked 225. Dynamics include *mf*, *mp*, *ff*, and *ff (sempre)*.



Handwritten musical score for a piece titled "S. II II". The score consists of six staves, each with a different instrument or voice part indicated by a label on the left:

- S. II II**: The top staff, featuring a melodic line with various accidentals (flats and naturals) and a key signature of one flat.
- fl.**: Flute, playing a melodic line with slurs and ties.
- cl.**: Clarinet, playing a melodic line with slurs and ties.
- vc.**: Violoncello, playing a melodic line with slurs and ties.
- D.B.**: Double Bass, playing a melodic line with slurs and ties.
- \***: A star symbol, likely indicating a specific performance instruction or a section marker.

The score includes various musical notations such as notes, rests, slurs, ties, and dynamic markings like *ff* (fortissimo). The key signature is one flat, and the time signature is 3/4. The notation is handwritten and appears to be a working draft.

(\* Alternative part for less advanced players)

Handwritten musical score for Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and features a melodic line for the strings and a rhythmic accompaniment for the lower instruments. The tempo is marked "Allegretto" and the dynamics include "p" (piano) and "diminuendo poco a poco" (gradually decreasing).

Handwritten musical score for "The Rose Tree" (March, 2/4 time). The score includes parts for Violins I and II, Viola, Violoncello, Double Bass, and Organ. The key signature has one flat (B-flat). The score is divided into measures 235, 236, and 237. The Violins and Viola play sustained notes, while the lower instruments play a rhythmic accompaniment. Dynamics include forte (f), piano (p), mezzo-forte (mf), and fortissimo (ff).

Handwritten musical score for a string quartet, featuring parts for Violin I, Violin II, Viola, Cello, and Double Bass. The score includes dynamic markings such as *p*, *mf*, *f*, and *mp*, and tempo markings like 240. The notation is in 3/4 time and includes various musical notations like notes, rests, and slurs.

Handwritten musical score for "The Rose Tree" featuring five staves: Vlns I, Vlns II, Vlas., Vc., and D.B. The score includes dynamic markings like *mp*, *mf*, and *f*, and a rehearsal mark 245.

Handwritten musical score for the first system, measures 251-254. The staves are labeled Vlns I, Vlns II, Vlas, Vlc., and DB. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and various accidentals (sharps, flats, naturals).

Handwritten musical score for the second system, measures 255-258. The staves are labeled Vlns I, Vlns II, Vlas, Vlc., and DB. This system includes the rehearsal mark "255" above the first staff in measures 255, 256, 257, and 258. The notation continues with intricate rhythmic figures and accidentals.

Handwritten musical score for the third system, measures 259-262. The staves are labeled Vlns I, Vlns II, Vlas, Vlc., and DB. The music concludes with a final measure (262) marked with a double bar line. The notation includes various dynamics and articulation marks.

260

Vlns I

Vlns II

Vas

Vcl.

DB

265

Vlns I

Vlns II

Vas

Vcl.

DB

Vlns I

Vlns II

Vas

Vcl.

DB

J **Meno Mosso** (♩ = 72-84)



Handwritten musical score for the first system, measures 270 to 274. The staves are labeled Vlns I, Vlns II, Vlas., Vlc., and DB. The tempo is **Meno Mosso** (♩ = 72-84). The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *sfz*, and *fep*. There are also handwritten annotations like "(\* Trimm)" and "270 (1-4)".

Handwritten musical score for the second system, measures 275 to 284. The staves are labeled Vlns I, Vlns II, Vlas., Vlc., and DB. The tempo is **Meno Mosso** (♩ = 72-84). The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *sfz*, and *p*. There are also handwritten annotations like "Trimm", "simile", and "diss".



Handwritten musical score for a symphony orchestra, measures 280 to 285. The score is written for the following instruments:

- Vlns I (Violins I)
- Vlns II (Violins II)
- Vlns III (Violins III)
- Vlns IV (Violins IV)
- Vla. (Viola)
- Vcl. (Violoncello)
- O.B. (Double Bass)

The score includes various musical notations and performance instructions:

- Measures 280-285 are marked with a rehearsal mark "280".
- Measures 285-290 are marked with a rehearsal mark "285".
- Measures 290-295 are marked with a rehearsal mark "290".
- Measures 295-300 are marked with a rehearsal mark "295".
- Measures 300-305 are marked with a rehearsal mark "300".
- Measures 305-310 are marked with a rehearsal mark "310".
- Measures 310-315 are marked with a rehearsal mark "315".
- Measures 315-320 are marked with a rehearsal mark "320".
- Measures 320-325 are marked with a rehearsal mark "325".
- Measures 325-330 are marked with a rehearsal mark "330".
- Measures 330-335 are marked with a rehearsal mark "335".
- Measures 335-340 are marked with a rehearsal mark "340".
- Measures 340-345 are marked with a rehearsal mark "345".
- Measures 345-350 are marked with a rehearsal mark "350".
- Measures 350-355 are marked with a rehearsal mark "355".
- Measures 355-360 are marked with a rehearsal mark "360".
- Measures 360-365 are marked with a rehearsal mark "365".
- Measures 365-370 are marked with a rehearsal mark "370".
- Measures 370-375 are marked with a rehearsal mark "375".
- Measures 375-380 are marked with a rehearsal mark "380".
- Measures 380-385 are marked with a rehearsal mark "385".
- Measures 385-390 are marked with a rehearsal mark "390".
- Measures 390-395 are marked with a rehearsal mark "395".
- Measures 395-400 are marked with a rehearsal mark "400".
- Measures 400-405 are marked with a rehearsal mark "405".
- Measures 405-410 are marked with a rehearsal mark "410".
- Measures 410-415 are marked with a rehearsal mark "415".
- Measures 415-420 are marked with a rehearsal mark "420".
- Measures 420-425 are marked with a rehearsal mark "425".
- Measures 425-430 are marked with a rehearsal mark "430".
- Measures 430-435 are marked with a rehearsal mark "435".
- Measures 435-440 are marked with a rehearsal mark "440".
- Measures 440-445 are marked with a rehearsal mark "445".
- Measures 445-450 are marked with a rehearsal mark "450".
- Measures 450-455 are marked with a rehearsal mark "455".
- Measures 455-460 are marked with a rehearsal mark "460".
- Measures 460-465 are marked with a rehearsal mark "465".
- Measures 465-470 are marked with a rehearsal mark "470".
- Measures 470-475 are marked with a rehearsal mark "475".
- Measures 475-480 are marked with a rehearsal mark "480".
- Measures 480-485 are marked with a rehearsal mark "485".
- Measures 485-490 are marked with a rehearsal mark "490".
- Measures 490-495 are marked with a rehearsal mark "495".
- Measures 495-500 are marked with a rehearsal mark "500".

The score includes various musical notations and performance instructions:

- Measures 280-285: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 285-290: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 290-295: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 295-300: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 300-305: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 305-310: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 310-315: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 315-320: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 320-325: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 325-330: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 330-335: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 335-340: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 340-345: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 345-350: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 350-355: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 355-360: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 360-365: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 365-370: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 370-375: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 375-380: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 380-385: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 385-390: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 390-395: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 395-400: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 400-405: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 405-410: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 410-415: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 415-420: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 420-425: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 425-430: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 430-435: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 435-440: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 440-445: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 445-450: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 450-455: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 455-460: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 460-465: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 465-470: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 470-475: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 475-480: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 480-485: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 485-490: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 490-495: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.
- Measures 495-500: *Trum*, *Div*, *sfz*, *gliss*, *p*, *fz*, *mf*.

1.2. 2.4. I s.c. 2.6. 9.16.

Vlns II

Vlos.

c.

13.

Handwritten musical score for the first system, measures 290-294. The score includes staves for Violins I (1.2., 2.4.), Violins II (2.6., 9.16.), Violas (Vlos.), Cellos (c.), and Double Basses (13.). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *sfz*, *p*, *f*, and *mf* are indicated throughout. The notation includes various articulations like accents and slurs, and some notes are marked with 'diss' (dissolved).

Vlns I

Vlns II

Vlos.

Vlc.

DB

Handwritten musical score for the second system, measures 295-300. The score includes staves for Violins I (Vlns I), Violins II (Vlns II), Violas (Vlos.), Violas (Vlc.), and Double Basses (DB). The music continues with complex rhythmic patterns and dynamics. The notation includes various articulations like accents and slurs, and some notes are marked with 'diss' (dissolved).



K

parts 1, 2, 3  
Vlns I  
Vlns II  
Vlas  
Vc.  
O-B

295

ff

(sempre)

2/4

Vlns I

Vlns II

Vlas

Vc.

O-B

300

Vlns I

Vlns II

Vlas

Vc.

O-B

Violins I  
Violins II  
Violas  
Vcllo  
C.B.

Violins I  
Violins II  
Violas  
Vcllo  
C.B.

Violins I  
Violins II  
Violas  
Vcllo  
1.  
2.  
3.  
C.B.

Handwritten musical score for the first system, measures 30-31. The score includes staves for Violins I and II, Viola, Violoncello, and Double Basses (1-4). The key signature is one flat (B-flat), and the time signature is 4/4. The music features a complex texture with many beamed sixteenth notes and triplets. Dynamic markings include *fz* (forzando) and *f* (forte). A rehearsal mark "310" is present above the first violin staff at the beginning of measure 31.

Handwritten musical score for the second system, measures 32-34. The instrumentation remains the same. The tempo or meter changes to 3/4, indicated by the new time signature. The music continues with similar rhythmic complexity. Dynamic markings include *mf* (mezzo-forte) and *fz*. A rehearsal mark "310" is also present above the first violin staff at the beginning of measure 33.

Handwritten musical score for a string quartet and woodwinds. The score is written on ten staves. The top three staves are for Vlns I, Vlns II, and Vlas. The bottom seven staves are for Vlc. 1-2, Vlc. 3-4, and four individual staves numbered 1, 2, 3, and 4. The music is in 3/4 time and features various musical notations including notes, rests, and dynamic markings like 'mf'.

Handwritten musical score for "The Wind" by Gustav Mahler. The score is written on multiple staves, including woodwinds (Vlns I, Vlns II, Vla., Vcl., Cb.) and strings (D.B., 1., 2., 3., 4.). The music is in 4/4 time and features various dynamics such as *mp* (mezzo-piano) and *fz* (forzando). The score includes complex rhythmic patterns, including triplets and sixteenth notes, and is marked with a tempo of 320. The notation is dense and includes many slurs and ties, indicating a continuous and flowing musical texture.

Handwritten musical score for the first system, measures 321-324. The score includes staves for Violins I and II, Violas, Cellos, and Double Basses. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The dynamics are marked *mp* (mezzo-piano). The notation includes various note values, rests, and slurs.

Violins I: 1-2, 3-4, 5-6

Violins II: 1-2, 3-4, 5-6

Violas: 1-2, 3-4, 5-6

Cellos: 1-2, 3-4, 5-6

Double Basses: 1-2, 3-4, 5-6

Handwritten musical score for the second system, measures 325-328. The score continues with the same instruments and key signature. The dynamics are marked *p* (piano). The notation includes various note values, rests, and slurs. Measure numbers 325, 326, 327, and 328 are indicated at the beginning of their respective measures.

Violins I: 1-2, 3-4, 5-6

Violins II: 1-2, 3-4, 5-6

Violas: 1-2, 3-4, 5-6

Cellos: 1-2, 3-4, 5-6

Double Basses: 1-2, 3-4, 5-6

Handwritten musical score for a string quartet, featuring staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings like 'p' and 'pp', and a rehearsal mark '330'. The notation is dense with many beamed notes and slurs.

Handwritten musical score for the first system, measures 331-335. The score includes staves for Violins I and II, Viola, Violoncello, and Double Bass. The notation is in 4/4 time and features various musical symbols such as notes, rests, and dynamic markings like *pp* and *ppp*. Above the Violin I staff, there are handwritten numbers 8, 6, 4, and 2, each followed by a vertical line of notes. The staves are numbered 1-2, 3-4, 5-6, and 7-8 for the respective instruments.

Handwritten musical score for the second system, measures 335-340. This system continues the musical notation for the same instruments as the first system. It includes measures 335, 336, 337, 338, 339, and 340. The notation includes notes, rests, and dynamic markings. Above the Violin I staff, the number 335 is written. Above the Violin II staff, the number 335 is written. Above the Viola staff, the number 335 is written. Above the Violoncello staff, the number 335 is written. Above the Double Bass staff, the number 335 is written. The staves are numbered 1-2, 3-4, 5-6, and 7-8 for the respective instruments.

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27.9.92 Manchester

**COMMENTARY FOR PHD COMPOSITION PORTFOLIO**

**UNIVERSITY OF DURHAM**

**OCTOBER 1993**

**KAREN MARKHAM**



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## DECLARATION

I declare that the compositions contained within my portfolio are my own unaided work, and have not been previously submitted for a degree in this or any other university.

## INTRODUCTION

My portfolio of compositions consists of eight works composed between the summer of 1988 and the autumn of 1992. While writing them there have been four major compositional preoccupations which have formed the basis of my technique; the organization of linear and harmonic material, a concern for rhythmic vitality and rhythmic pacing through the control of bar structure and individual part movement, the development and contrast of texture and a concern for large scale form.

Although I have been preoccupied with developing these four areas of my technique, the musical processes I have employed have been used as a means to create as coherent and interesting a musical experience as possible, and have always served the emotional, poetic or dramatic inspiration for each work.

There are many non-musical themes that have influenced both the macro and the micro aspects of my work, the most important being that of circling, rotation, revolution, spiralling. I have always had an intimate affinity with the cyclical nature of life, the continual rotation of years, seasons, months, weeks, days; and yet I have come to realize that although life is cyclical, it is always accompanied by a process of growth and change. This spiralling action has become an important driving force in my music and is used as a compositional device to generate pitch variety, harmonic movement, textural intricacy and large scale form.

It is when I am walking in the mountains that I feel closest to

nature and the universal time dimension of life. I have drawn much inspiration from my many wanderings in the Lake District, Northumbria, Scotland and more recently in the Pyrenees. The magnificent variety of colour, texture, line and contour that combine to form a landscape have encouraged a musical concern for recreating these things, and the need to communicate a sense of balance, beauty and harmony is a very strong undercurrent to my compositional thought.

My experiences of walking in the Lake District naturally led me to discover the poetry of William Wordsworth, and I was especially drawn to his three epic poems; The Recluse, The Prelude and The Excursion. These provided the poetic stimulation for my orchestral work Visions Of A Wanderer. From Wordsworth I soon discovered the poetry of Charles Tomlinson, whose work has provided the poetic inspiration for Amber Shadows, Circling The Cold Centre and How Still The Hawk.

While a postgraduate student in Durham, I lived in a multi-cultural house that contained a mixture of English, Iraqi, Palestinian, Israeli, Turkish and Chinese students. It was a time of great learning when the boundaries of culture and religion were weakened and there was much solidarity when various members of the community were directly affected by the military actions of their political leaders, such as the massacre in Tiananmen Square. The harsh realities of living in constant fear of an oppressive regime were made clear to me when a Kurdish friend told me of his experiences as a seventeen year old soldier in the Iran-Iraq war and his subsequent desertion. Having heard the many

tales from my Arab and Chinese friends, my appreciation of the strength of the human spirit to create, to communicate, to work, despite the shackles of political oppression deepened, and when I came to write Sajudis, How Still The Hawk and In Search Of The Qalb their voices and tales provided an immediate emotional stimulus for me.

How Still The Hawk was the first work to be conceived and completed while I was Composer-In-Residence at Radley College. The sudden move from an intense, intellectual, university environment to a relatively intellectually relaxed school environment had a dramatic effect on my compositional outlook. I found myself questioning the intellectual and practical demands of a work such as Whirligig, and was forced to adopt a simpler compositional style in order to write music which the boys could perform. The result was Circling The Cold Centre which contrasts music of an expressive lyricism with music of a minimalist character.

My work with children continued after leaving Radley College when I became Composer-In-Residence at the Royal Northern College Of Music Junior School, and was invited by the SPM to compose a work for the Manchester Youth String Orchestra in the summer of 1992. The result was In Search Of The Qalb. This work was inspired by many things; my experience of walking in the Pyrenees, the book A Mystical Journey by the Sufi Mystic Bawa Muhaiyadeen, pictures of the Kurdish refugee camps during their persecution by the Iraqis and a development of my interest with cycles and spirals to generate a large scale progressive form. In addition, this is my first work to affirm a fundamentally different direction in my

musical development.Both because I was writing for less experienced performers and as a natural outcome of my compositional thinking during the year prior to writing In Search Of The Qalb,I found myself rediscovering one of the most fundamental foundations of music,the seven note modal scale.My new task seemed to be to explore the harmonic,motivic,textural and formal possibilities of a fundamentally modal style and it is with this that I am presently preoccupied.

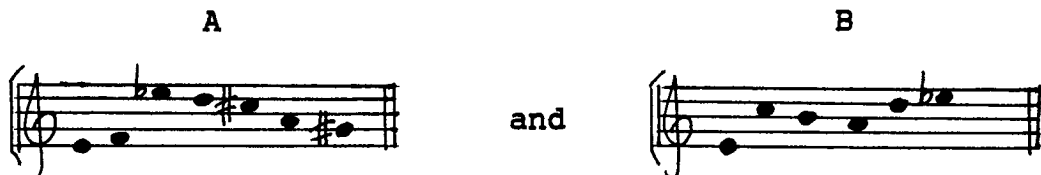
PIANO SONATA

The Piano Sonata consists of two movements composed during the summer and winter of 1988. The idea of writing a piano sonata had grown with me for about a year before actually commencing work on the piece. As an undergraduate my study of Beethoven's piano sonatas and especially of Liszt's Sonata in B minor had provided a fundamental foundation on which to build my own work. Other works that were influential to me at the time of conception were Liszt's Tarantella, Debussy's L'isle Joyeuse and Szymanowski's Masques. Study of these works had impressed upon me the intent to write a work that would meet the technical and musical virtuosity of a concert pianist, while exploring the colouristic potential of the piano, exploiting its capacity for repeated note figurations, percussive chords, resonance and singing tone.

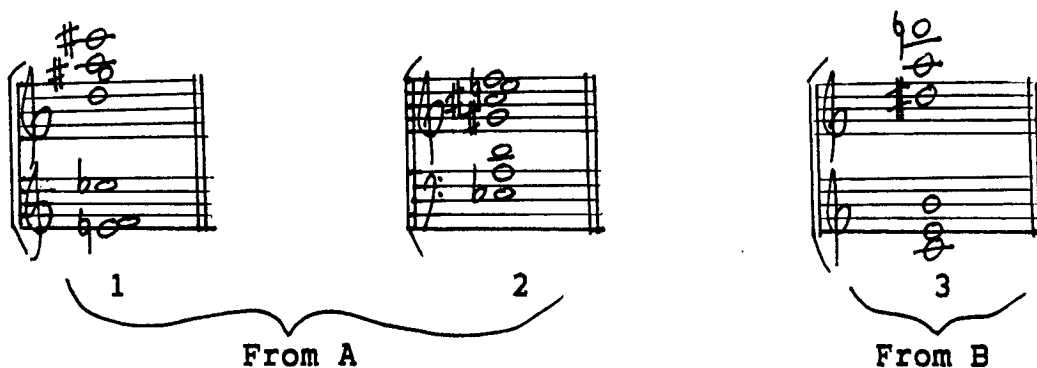
## First Movement

Classical sonata form is concerned with the musical and dramatic tension created by the statement and development of contrasting musical ideas and their tonal regions. In my Piano Sonata very clear ideas can be distinguished which are stated and developed to create a dramatic form.

In the first movement all my material came from two initial pitch sets:-



After much sketching and exploration of the motivic and harmonic potential of these two groups of notes I created three fundamental chords:-



The processes I used to extend and develop these three chords are very important in that they have continued to provide the foundation of my harmonic thinking ever since. These fundamental processes are:-

1. The combination of a chord with its mirror image.
2. The generation of harmonic movement within a particular harmonic area by working through a set of transpositions of the particular chord in use.
3. A process of extension and change of a chord by a repeated process of intervallic modulation.

The first two processes can most clearly be seen during the "exposition" of the movement (Lento, bars 1-10, Agitato, bars 11-21, Allegro, bars 22-50 and Andante Espressivo, bars 51-59).

#### Lento (Bars 1-10)

The work begins with a slow, dark introduction based upon the superimposition of chord 2 with its mirror image and then working through a transposition grid of these two harmonic forms:



fundamental

mirror image



Transposition grid

When forming a transposition grid of a chord, I tend to transpose it by the intervals that are already within it. Hence one can see that the transpositions of chord 2 move from the fundamental on Eb to A, D, G#, C#, F and E. In parallel to this, the transpositions of chord 2' move from the fundamental on C# to D, F, Bb, E, A and D#. Because the two forms of the chord have a different ordering of intervals within them, the superimposition of fundamental with mirror image gradually creates a degree of harmonic tension and movement as the two sets of transpositions are simultaneously worked through.

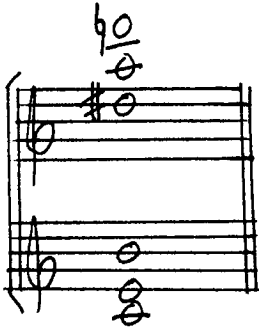
Looking at the first bar, one can observe that the notes from chord 2 are used in the bass and middle register of the piano, the notes from chord 2' in the upper register. I maintain this



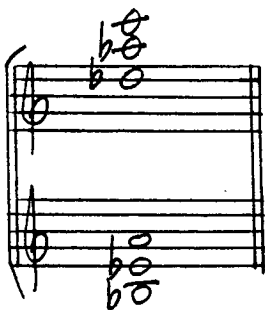
registral distinction throughout these first ten bars which gradually work through the set of transpositions (one transposition per bar) until a small climax is reached in bar 8, when the first three notes of the final transposition of chord 2 (E,Bb,Eb) are simultaneously sounded with the last three notes of the final transposition of chord 2' (F#,B,F ).

Agitato (Bars 11-21) and Allegro (Bars 22-50)

The "exposition" really begins from bar 11 when the Agitato and Allegro music combine to form the "first subject".The motivic ideas for this subject came from a rearrangement of the notes of chord 2 and chord 3:




Chord 3




Chord 3'  
(mirror image)

(Agitato motivic material)



Chord 2

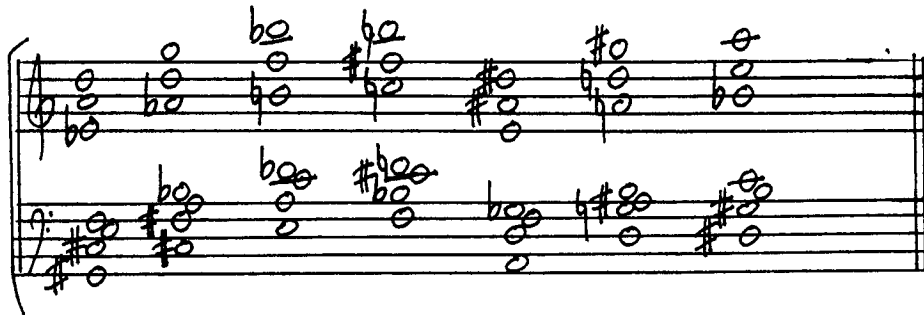


Chord 2b

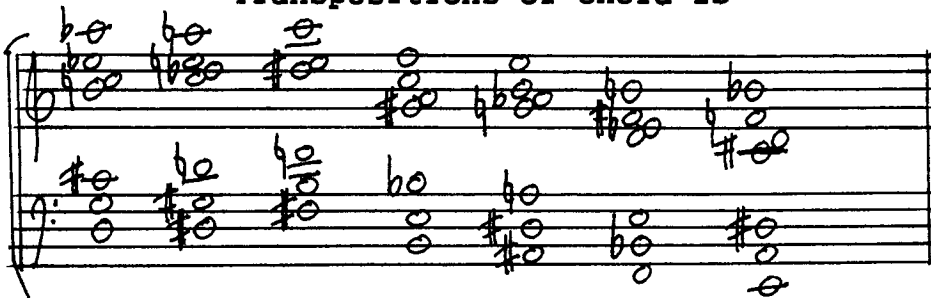


(Allegro motivic material)

From the beginning of the Agitato to the Allegro there is a gradual weaving of the Allegro motif into the Agitato music, until it takes over and we have a full statement of the Allegro idea. To generate harmonic movement a similar process to that employed for the introduction is used; transpositions of chord 2b are combined with those of its mirror image (chord 2b') to create an intricate, forward moving harmonic texture:

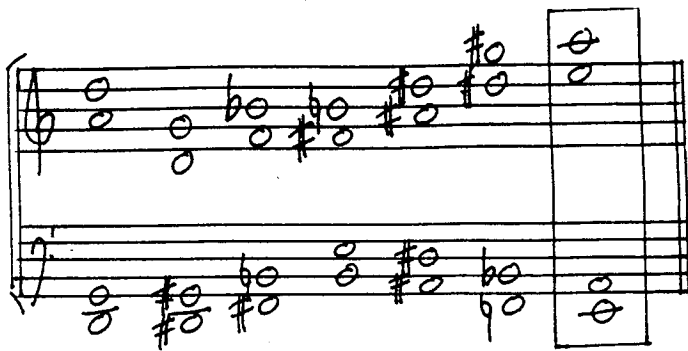


Transpositions of chord 2b



Transpositions of chord 2b'

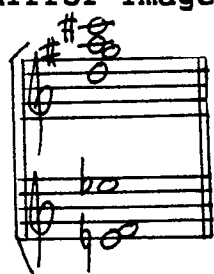
Superimposing the transpositions of 2b above those of 2b' gives, at the outer ranges of the composite harmony, a progression of fourths:



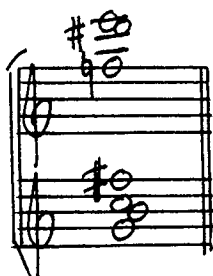
which finds its resolution when the two outer extremes land on the fourth, (E-A). This progression can be clearly heard towards the end of the Agitato and again towards the end of the Allegro. Both times the importance of the note E comes into focus, and it is this pitch which becomes the tonal centre of this movement.

### Andante Espressivo (Bars 51-59)

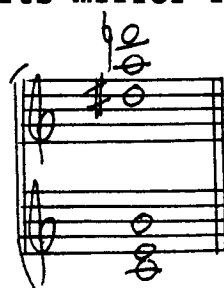
The music to this section is much more lyrical and expressive and derives all its material from transpositions of chord 1 and its mirror image, and of chord 3 and its mirror image:



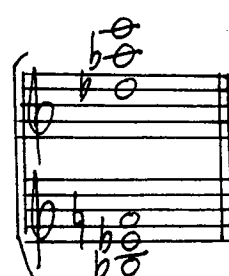
Chord 1



Chord 1'



Chord 3



Chord 3'

Here are the first few transpositions for each chord:



The passage works its way through the transpositions in a cyclic

manner;1,3,3',1' / 1a,3a,3'a,1'a / 1b,3b,3'b,1'b etc until all the transpositions have been employed.

Lento (Bars 60-62)

This section provides a short introduction to the "development section",it contains elements of all the previous motifs,woven into a pianistic collage until the agitato motif propels the music into the Allegro.

Allegro (Bars 63-83)

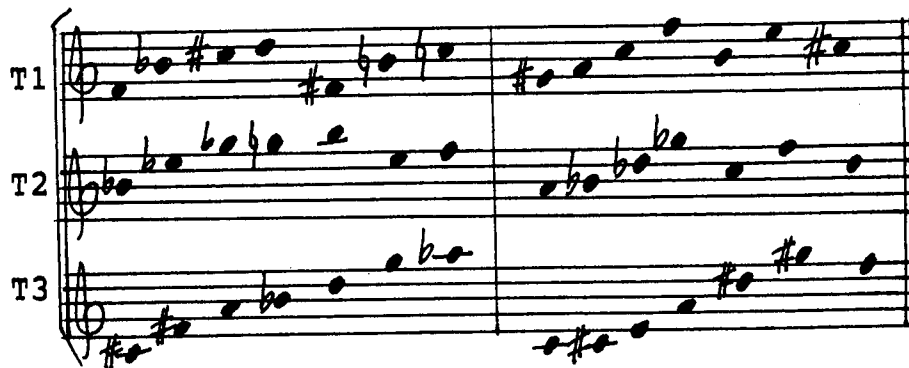
The music in this section extends and develops the previous Allegro music.Once again a grid of transpositions is used to generate the forward harmonic movement,the transposition of chord 2b this time beginning on C# (instead of G# in the previous section).It is interesting to note that the first four notes of chord 2b (G ,C#,E and F) form the starting point for subsequent transposition grids employed as the development of the Allegro motif proceeds:

The image shows a handwritten musical score for three staves, labeled T1, T2, and T3 on the left. The staves are arranged vertically. Each staff contains two measures of music. The notation is handwritten and includes various accidentals (sharps, flats, naturals) and note heads. The first measure of each staff shows a sequence of notes with accidentals, and the second measure shows a continuation of this sequence. The notation is somewhat complex, with many accidentals and note heads, suggesting a highly chromatic or transpositional piece of music. The overall style is that of a handwritten musical sketch or a working draft.

Transposition grid used for bars 63-77



Transposition grid used for bars 78-84, and 138-154

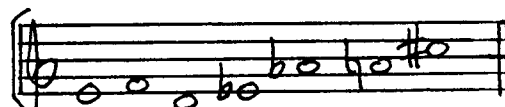


Transposition grid used for bars 155-175

Andante Espressivo (Bars 84-91) and Vivace (Bars 92-137)

The return of the Andante Espressivo begins with a restatement of chords 1, 3 and 3', and goes on to develop this music by performing a succession of intervallic modulations on chord 1 and turning the motif into a lively Vivace which eventually propels the music into the climactic Poco Meno Mosso.

Writing the notes to chord 1 down in a linear fashion, gives:



the intervals between successive notes being; a minor 2nd, minor 3rd, (minor 2nd), perfect 4th, (minor 2nd), and major 3rd. Using these intervals I intervallically modulated chord 1 to produce a

succession of new chords, which are all related to the fundamental:

(Chord 1)

By modulating alternate notes of chord 1 up or down a minor 2nd, starting with the top note and working down to the bottom, one arrives at a new chord:

(+/-)minor 2nd

Performing the operation again ,but this time beginning by modulating the top note down a minor 2nd and working alternately through the chord, down or up a minor second, one gets:

(-/+ )minor 2nd

Modulating chord 1 (+/-)minor 3rd:

Modulating chord 1 (-/+)minor 3rd:

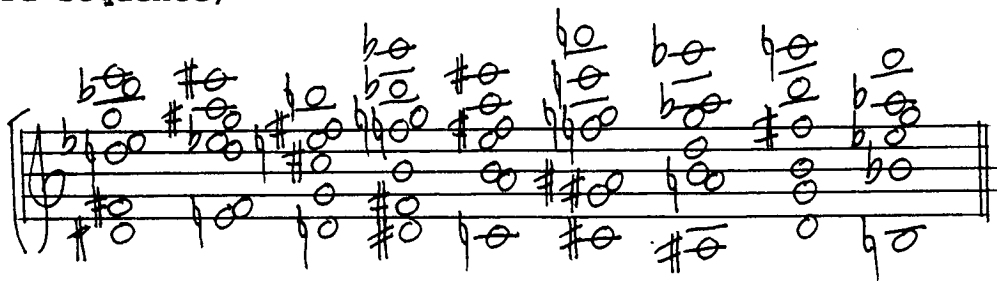
By performing operations of (+/-)perfect 4th, (-/+)perfect 4th, and (+/-)major 3rd, (-/+)major 3rd on chord 1, I eventually obtained the following progression of nine chords (the fundamental and its intervallically modulated forms):

Fundamental    1        2        3        4        5        6        7        8        9

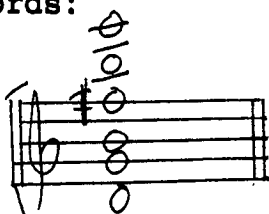
To compose the Vivace music I proceeded to perform the same set of modulations on chord "2" of the above progression:

- 14 -

continuing the process of intervallic modulation to give the chord sequence;



(which can be found in bars 92-100). I performed the same process on chords:



and



before the music propelled itself into the Poco Meno Mosso.

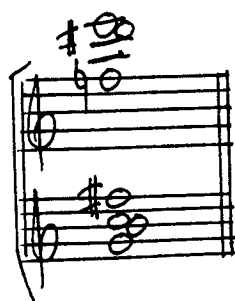
#### Poco Meno Mosso (Bars 138-188)

This section represents the climax of the movement and consists of the superimposition of the three main characters of the piece; the augmented 4th - perfect 4th motif characteristic of the bass of the Lento introduction, the chromatic twisting idea and repeated note character of the "first subject" and the semiquaver, arpeggiated motif characteristic of the Andante Espressivo. Not only are the characters of these three ideas superimposed, but the pitch material from which they are derived is a continuation of the transpositional or intervallic modulatory process employed up to this moment in the work.

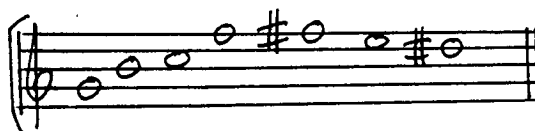
A study of the harmonic sketch made for bars 138-177 of this



section will reveal that the uppermost register is derived from a seven note chord, the middle register from a scalar collection of notes and the bass from the superimposition of augmented 4th and perfect 4th. The uppermost chords have been derived by performing the process of intervallic modulation on the mirror image of chord 1 (chord 1'), using the succession of intervals to be found in this chord as the intervals of modulation, hence:

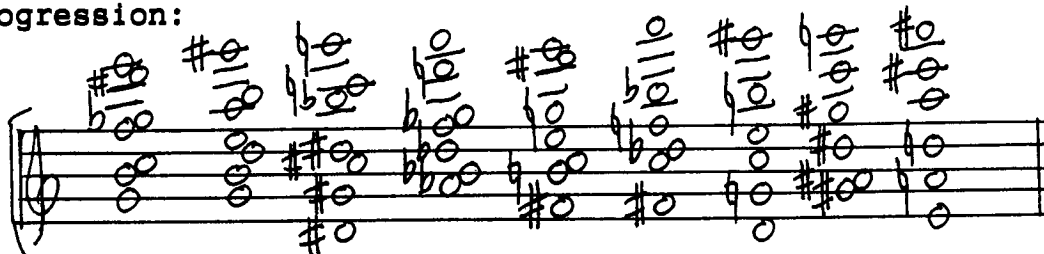


Chord 1'



which consists of major 3rd, minor 2nd, perfect 4th, (minor 2nd), Major 2nd (minor 2nd).

By performing the series of modulations; (+/-)major 3rd, (-/+)major 3rd, (+/-)minor 2nd, (-/+)minor 2nd, (+/-)perfect 4th, (-/+)perfect 4th, and (+/-)major 2nd, (-/+)major 2nd on chord 1' I obtained the progression:



These chords can be clearly seen on the top stave of my harmonic sketch.

The chromatic notes on the middle stave were derived from a combination of the notes to be found in the successive transposition grids of chord 2b, and its mirror image. If one glances back to the first part of the transposition grid for chord 2b starting on E, and looks at transposition T3, and then

HARMONIC SKETCH for bars 138-177 (Poco meno mosso)

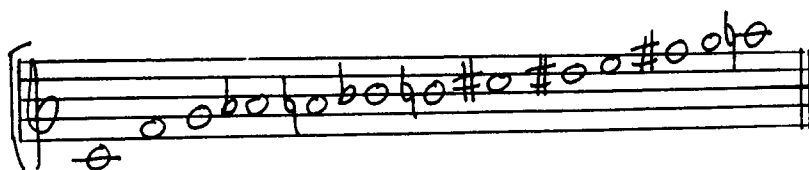
Handwritten musical score for piano, showing harmonic sketches for bars 138-177. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The sketches are organized into sections, with some parts labeled "melodic" and others "harmonic".

Key features of the sketches include:

- Section 1 (melodic):** Features a melodic line with notes and rests, labeled "melodic".
- Section 2 (harmonic):** Features a harmonic line with notes and rests, labeled "harmonic".
- Section 3 (melodic):** Features a melodic line with notes and rests, labeled "melodic".
- Section 4 (harmonic):** Features a harmonic line with notes and rests, labeled "harmonic".
- Section 5 (melodic):** Features a melodic line with notes and rests, labeled "melodic".
- Section 6 (harmonic):** Features a harmonic line with notes and rests, labeled "harmonic".
- Section 7 (melodic):** Features a melodic line with notes and rests, labeled "melodic".
- Section 8 (harmonic):** Features a harmonic line with notes and rests, labeled "harmonic".
- Section 9 (melodic):** Features a melodic line with notes and rests, labeled "melodic".
- Section 10 (harmonic):** Features a harmonic line with notes and rests, labeled "harmonic".

The sketches are written in a handwritten style, with various musical notations including notes, rests, and dynamic markings. The sketches are organized into sections, with some parts labeled "melodic" and others "harmonic".

combines the notes of the transposed fundamental with those of the transposed mirror image one obtains the scale:

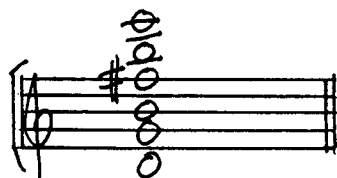


to be found on the middle stave of sketch bar 1.

A similar process was used for the rest of this transposition grid and the next one beginning with pitch F, to provide the chromatic semiquaver movement in the middle register. (The bass notes were derived from successive transpositions of chord 2)

Before the work winds down to a repeat of the opening slow introduction, we are reminded of the expressive nature of chord 3 which has undergone a process of intervallic modulation similar to what I have discussed with regard to chords 1, and 1' to produce the calming Affetuoso section.

At the very end, the primary chords of 1, 3 and 3' are again stated, but this time with the addition of:



which was a chord "found" during the intervallic modulatory process performed on chord 1 and seemed special, and is perhaps the natural resolution of my harmonic argument.

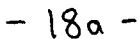
## Second Movement

In the second movement of my Piano Sonata, my concern was less with a dramatic scheme of conflict than with the properties and structures of crystals. Composed during the winter months of November and December, the crisp, frosty landscape outside encouraged me to explore a glassy internal world inspired by my discovery that crystals have planes of symmetry and are composed of cells that grow in an additive fashion, whilst maintaining their symmetrical properties. It was an exciting discovery to suddenly realize that my interest in harmonic symmetry had a profound connection with the natural laws that govern the structure and properties of crystals.

I was also intrigued by the fact that a crystal is formed from a solution by a process of crystallization. This contrast between something that is liquid and hence in motion, with something that is crystallized, and hence static influenced my treatment of texture within the movement and the way in which I thought of a single chord, which when stated vertically seemed "crystallized" but when arpeggiated and transposed seemed in a state of motion, and hence "liquid". I was also attracted by the pleochroistic nature of crystals, their ability to absorb light and to change colour according to the angle through which they are viewed.

Crystals can also refract light to produce a colour spectrum of red - violet. This transition from red, orange, yellow, green, blue, indigo to violet suggested a gradual move from something hot and rich in movement, to something cold, still and brittle. My interest in this colour spectrum heightened when I discovered that a

colour scheme



A photocopy of the initial formal plan for the second movement of the PIANO SONATA.

rainbow consists of two forms;the "primary rainbow" which exhibits a series of concentric circles with violet on the inside through to red on the outside,and a "secondary rainbow" which is much fainter than the first and exhibits the same colour spectrum except that the order is reversed,violet on the inside and red on the outside (that is it exists with its mirror image!).

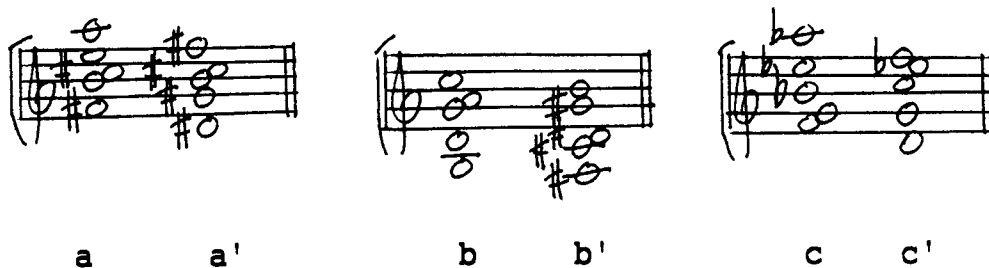
The overall formal scheme for the second movement is very similar to the first in that it starts with a slow introduction (bars 1-16) before introducing a lively "first subject" (bars 17-30) and an expressive "second subject" (bars 31-36).Both slow and fast music are developed until a climax is reached,before the music becomes more reflective,referring back to the emotional conflict of the first movement and the darkness of the augmented 4th-perfect 4th motif.A moment of tension is reached before the music unwinds to reveal the fundamental harmonic material for the movement.

However,behind the obvious overtones of an expressive sonata form,my initial formal scheme was embedded in the structural property of crystals,whereby the music would grow from a static crystalline texture through a cycle of "crystal" - "solvent" - "crystallization",as can be seen by looking at a copy of my initial formal plan (page 14).

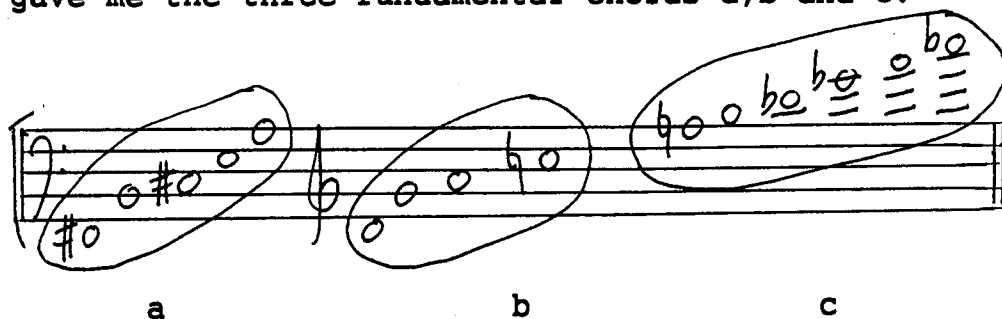
#### Lento (Bars 1-10)

In this movement I continued to use chords 1,1',3 and 3' from the first movement,but also introduced three new chords and their

mirror images. These three new chords:



were derived from the tuning system of the Korean stringed instrument, the Kayagum. This system is based on the intervals of the perfect 4th, major 2nd and minor 3rd. Continuing the intervallic progression of perfect 4th, major 2nd and minor 3rd from a fundamental F# until all twelve chromatic notes had been stated gave me the three fundamental chords a, b and c:



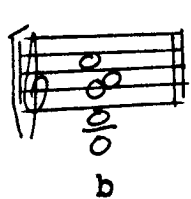
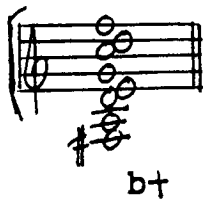


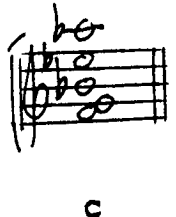
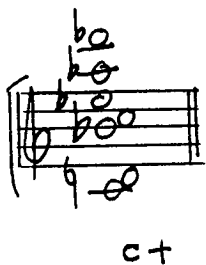

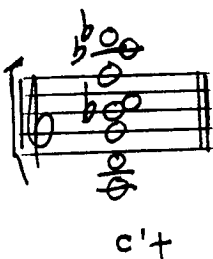
During the slow music of the introduction these three new chords and their mirror images are revealed, and the pitch content of chords 1, 1' and 3 are introduced in the uppermost register in the 7 bars.  
16

### Commovente (Bars 17-30)

This passage is composed of an intricate collage of chords a, b and c combined with their mirror images, harmonic movement having been created by working through a transposition grid of these fundamental chords:

By looking at the score one can observe that transpositions of  $c$  and  $c'$  are used for the bass movement,  $a$  and  $a'$  for the demisemiquaver motif and  $b$  and  $b'$  for the triplet idea. Each appear to be in a state of gradual crystallization until a small climax is reached in bar 26, consisting of a progression of six chords. This series of chords was created by performing an operation of intervallic modulation ( $\pm$  perfect 4th) on each of the fundamental chords  $a, b, c$  and their mirror forms (the interval of the fourth being the first interval of chord  $a$ ).



 <p>b</p>	<p>(+/-)4th + (-/+)4th</p> <p>→</p>	 <p>b+</p>
 <p>b'</p>	<p>(+/-)4th + (-/+)4th</p> <p>→</p>	 <p>b'+</p>
 <p>c</p>	<p>(+/-)4th + (-/+)4th</p> <p>→</p>	 <p>c+</p>
 <p>c'</p>	<p>(+/-)4th + (-/+)4th</p> <p>→</p>	 <p>c'+</p>

### Molto Meno Mosso (Bars 31-36)

This passage was composed from a series of chords formed by modulating the above six new chords by a major 2nd and a minor 3rd. The image of a rotating crystal was in my mind while composing the passage.

### Tempo Primo (Bars 37-63)

The return of the opening tempo marks the beginning of the "development section". This section begins by restating the fundamental chords 1, 1', 3, 3', a and a'. These can be picked out in bars 38-41. The following music moves through a combination of the

chords created by the intervallic modulation of a and a'.and the intervallic modulation of 1,1',3 and 3'.

Commovente (Bars 64-90)

The development of the commovente music continues to extend the collage-like texture of triplet motif,demisemiquaver flourishes and strong bass notes.Once again,transposition grids of the modulated forms of a,a',b,b',c and c' have been worked through,propelling the music into the climactic statement of the initial six chords now having been successively modulated by (+/-)4th three times to give a series of six enormous chords:

8va - - - - -

8va - - - - -

a

a+

a++

a+++

a'

a'+

a'++

a'+++

A similar process was performed on chords b,b',c and c' to provide the rest of the material for bars 86-90.

Lento e Espressivo (Bars 91-145)

The final section of this movement consists of a multi-layered texture which weaves through a progression of chords derived by intervallic modulation.The music slowly becomes darker and more

enpassioned as a reference is made to the first movement before returning to a final statement of the fundamental chords a,b and c.

## VISIONS OF A WANDERER

Visions of a Wanderer was composed between the spring and autumn of 1989. The work is a poetic fantasy, inspired by my experiences of walking in the Lake District and Wordsworth's poetic interpretation of his own wanderings described in The Recluse, The Prelude and The Excursion.

The three movements that constitute the work:

1. Birch Tree Woods
2. Sky Dance
3. Autumn Mist

were each modelled on a poetic extract taken from the above texts, and my own visual experience of the Cumbrian landscape. (These poetic extracts are to be found quoted before each movement in the score).

In contrast to my concern for the development of harmonic and motivic material in the Piano Sonata, in Visions of a Wanderer I was more concerned with orchestral colour, variety of texture and an expressive lyricism. In terms of orchestration, the intricate, colourful, shimmering textures to be found in the music of Szymanowski and the transparent orchestration of Debussy and Lutoslawski had the most influence on my approach to the orchestra.

### Preliminary Ideas And Sketches

My initial idea was to write a one movement work based on three walks I had done in the Lake District:

- 1.The ascent of Haystacks from the Honister Pass
- 2.The ascent of Glaramara from Seatoller
- 3.The ascent of Scafell from Wasdale Head

By linking the walks together,I created an overall formal shape which began with the dark landscape that surrounds Haystacks, moved through the brightening landscape to Glaramara,until a climax would be reached at the summit of Scafell (the highest mountain in the Lake District).After this the music would recede to the imaginary chiming of the bells of Wasdale Church.

The inscription to be found on one of the windows of Wasdale Church,dedicated to the climbers that have met their death on the surrounding fells,made a profound impression on me:

I WILL LIFT UP MINE EYES  
 UNTO THE FELS  
 FROM WHENCE  
 COMETH MY  
 STRENGTH

To obtain fundamental pitch material on which to base the work,I systematically explored the name of each tarn and fell I came to on the three walks to find the letter names of the notes they contained,using each note of the chromatic scale,beginning with C as a fundamental.If a certain pitch was repeated,I either flattened or sharpened it to gain greater pitch variety.

Beginning with the Innominate Tarn:

M(me)   A   T(tc)   E   T   A   R(ray)

(fundamental)

I obtained the pitch set:



(fundamental)

which has been the most important in providing the basic harmonic and motivic material for all three movements. (The continuation of this process for the rest of the turns and hills I came to during my three walks can be observed on the following page, photocopied from my sketches).

After my preliminary research, I set about exploring the harmonic and motivic material to be found in the collections of notes I had made. Much work was done forming chords and then submitting them to the process of intervallic modulation to generate harmonic progressions. These initial progressions often provided preliminary harmonic sketches for sections of the work, but with subsequent drafts and the rearrangement of notes due to orchestral considerations, it is much more difficult to trace this process in Visions of a Wanderer.

#### Autumn Mist (Movement Three)

The first music to be composed was that from Figure F of the third movement. The motivic material for this section came from a rearrangement of the notes of the fundamental pitch set:





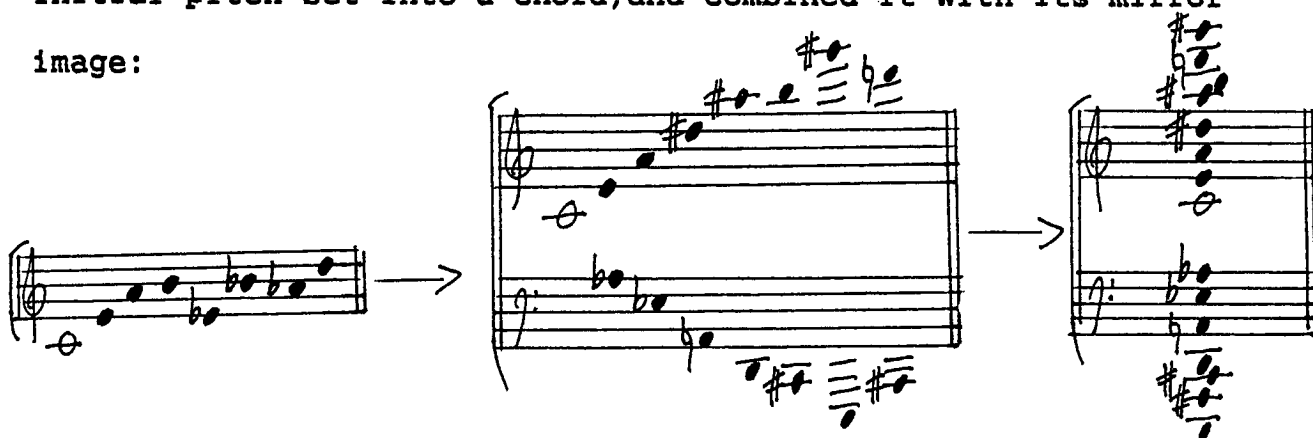
which became the ghostly semiquaver motif stated in the second violins, bar 145, Figure F:



My interest in symmetry and reflection led me to explore the mirror image of this motif:



In addition to this motivic idea, I also explored expanding the initial pitch set into a chord, and combined it with its mirror image:



This combination of fundamental with mirror image provided the harmonic foundation for the music up until figure G, forward movement being achieved by working through a series of transpositions of both the motivic and harmonic ideas stated above. Here are the first two transpositions:



(bars 145-156)                      (bars 157-164)

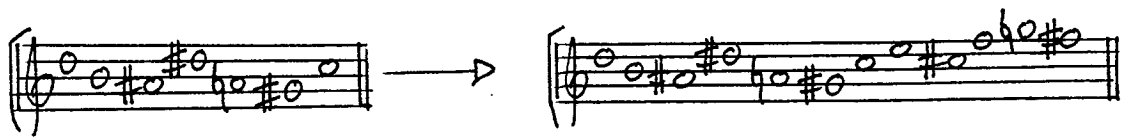
The following progression of eight chords was used as an harmonic sketch for the music from figure D to the climax at figure E. The progression begins with chord (1 + 1'):

1      2      3      4      5      6      7      8

During the process of composition, the chords have become blurred into each other, but can most easily be picked out at the following bars:

Bar 80 -	chord 1
Bar 83 -	chord 2
Bar 87 -	chord 3
Bar 95 -	chord 4
Bar 100	chord 5
Bar 103	chord 6
Bar 116	chord 8

The music from the beginning of the movement to figure D was derived from a twelve note row which I had formed by extending the initial motif a:



By systematically performing three different kinds of permutation process on row A,I came up with three sets of new pitch material,which I could use melodically or harmonically.

Rows b1 to b9 were created by successively missing out notes of the previous row,creating a new row out of the succession of odd and then even numbered notes of the previous one.Here are the first four permutations:

The image displays five musical staves, each representing a different permutation of the twelve-note Row A. The staves are labeled on the left as A, b1, b2, b3, and b4. Each staff contains a sequence of notes with various accidentals (sharps, flats, and naturals) and stems. The notes are arranged in a way that shows how each subsequent row is derived from the previous one by selecting either odd or even numbered notes. The staves are in treble clef.

By superimposing these five rows, I obtained a series of five note chords above a pedal D. These chords are played by the bassoons and strings at the opening of the movement. The duration between the chords was derived from the number of semitones between the successive notes in each row. Concerning the first musical phrase (bars 1-5) the number of semitones between each note in row A provided the rhythmic character of this section:

The pitch material for the oboe solo came from performing a different permutation on row A. This time every fifth note beginning from successive notes of row A were written down to obtain the new set of rows c1 - c11. Here are the first three permutations:

The use of row c1 can be observed from bars 1-7, in the oboe solo. row c2 from bars 9-12, and row c3 from bars 23-26.

From figure A a third permutation has been performed on row A to generate new pitch material. This time a rotational device of spiralling from the innermost notes of the previous row to the outermost generated rows A - J.

The image displays ten staves of handwritten musical notation, labeled A through J on the left. Each staff contains a sequence of notes, primarily half notes, with various accidentals (sharps, flats, and naturals). The notation illustrates a 'spiraling' permutation, where notes from the innermost positions of one row are moved to the outermost positions of the next row, creating a continuous, shifting melodic line across the ten rows. The staves are connected by a single vertical line on the left, and each staff begins with a clef-like symbol.

To decide which set of instruments would play which row at any one time, I also organized a grid which distributed the rows A - J between the instruments in such a way that each instrument would eventually play each row:





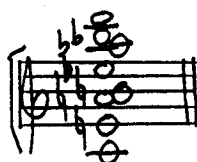
whilst the basses, playing the notes from row E follow a rhythmic scheme based upon quavers as the durational unit. At figure D the superimposition of demisemiquavers and semiquavers as the durational units for row D played by the two flutes creates a superimposition of augmented and diminished rhythmic phrases.

### Sky Dance (Movement Two)

The fundamental material for this movement was again derived from the original pitch set of the Innominate Tarn motif:

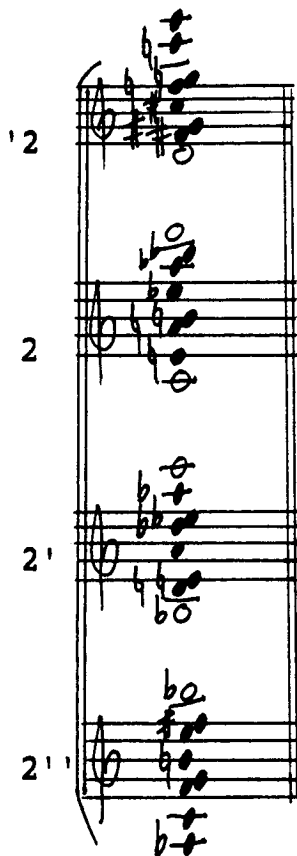


When the notes of this pitch set are superimposed they give the chord:



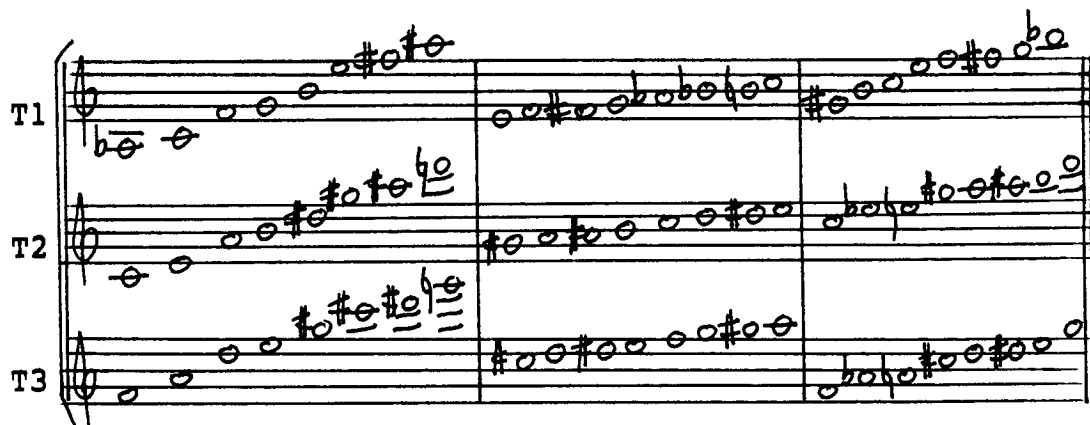
Chord 2'

By exploring the planes of symmetry of this chord I found three related chords:



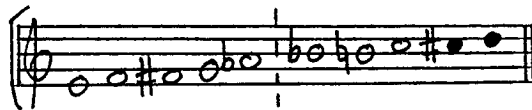
I chose chords '2 and 2'' to provide the fundamental harmonic and linear material for the movement.

The opening material for this movement was created by forming a transposition grid of chords 2'' and '2. I also combined the set of transpositions with two other versions of each chord, one scalar, the other both triadic and scalar. Here are the first few transpositions for chord 2'':



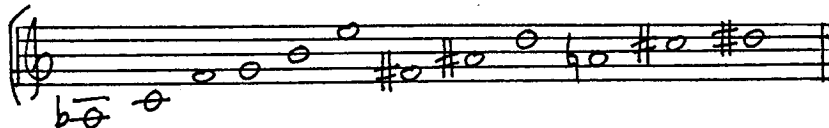
at bars 1 - 12 in the score.

Having derived an eight note scale from chord 2'', I continued its pattern of semitones and wholetones to create a symmetrical ten note scale, which is a predominant feature of this movement, especially in the semiquaver flourishes:

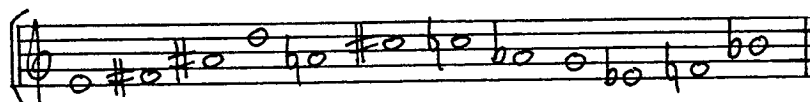


Plane of symmetry

To create new material as the movement proceeded, I extended the initial eight note harmonic idea (chord 2'') into a series of twelve notes:

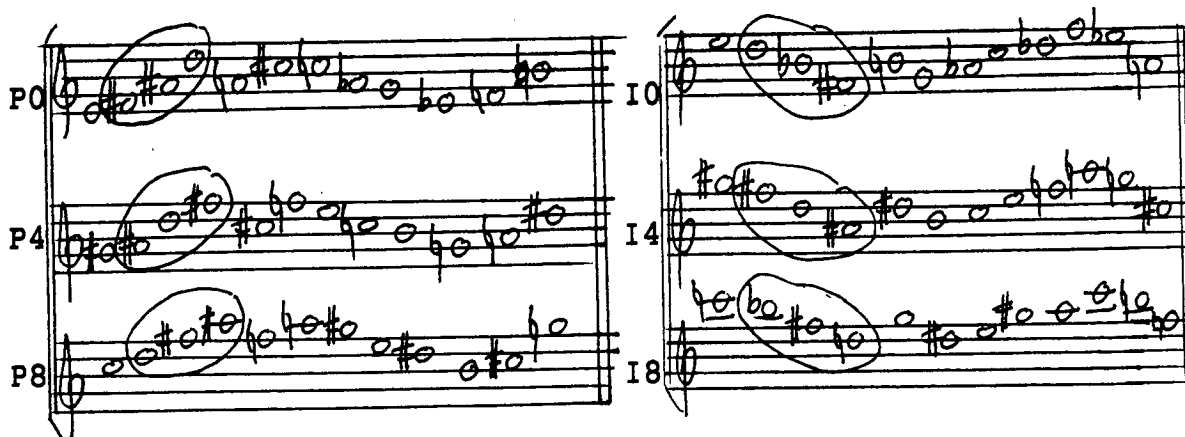


which contained the augmented triad. Rearranging these twelve notes, I produced a twelve note row which I used very clearly from figure D:

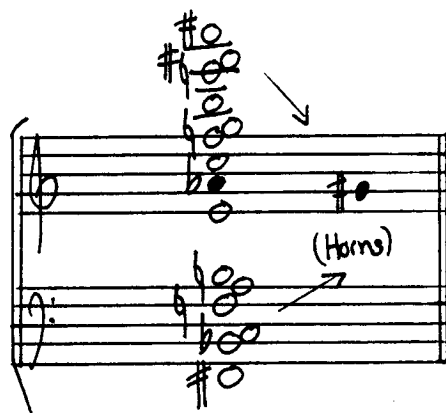


Because the row contains an augmented triad, I discovered that it was combinatorial with P4, P8 and I0, I4 and I8, and I have exploited this connection in the music from figure D, often keeping the augmented triad within the horn parts:



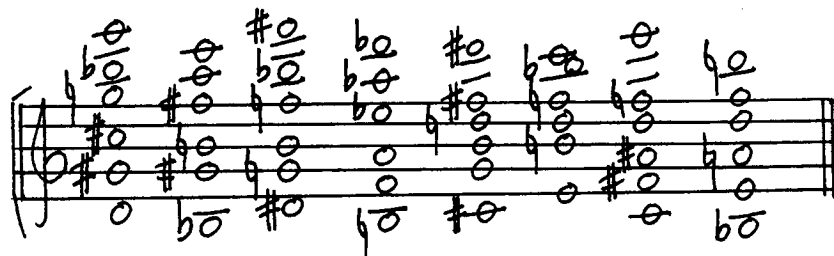


The music from figure D gradually propels itself into one final flourish in bar 109, and the notes from within this bar are derived from a combination of chord 2'' with its mirror image, with a plane of symmetry about Ab/G#.

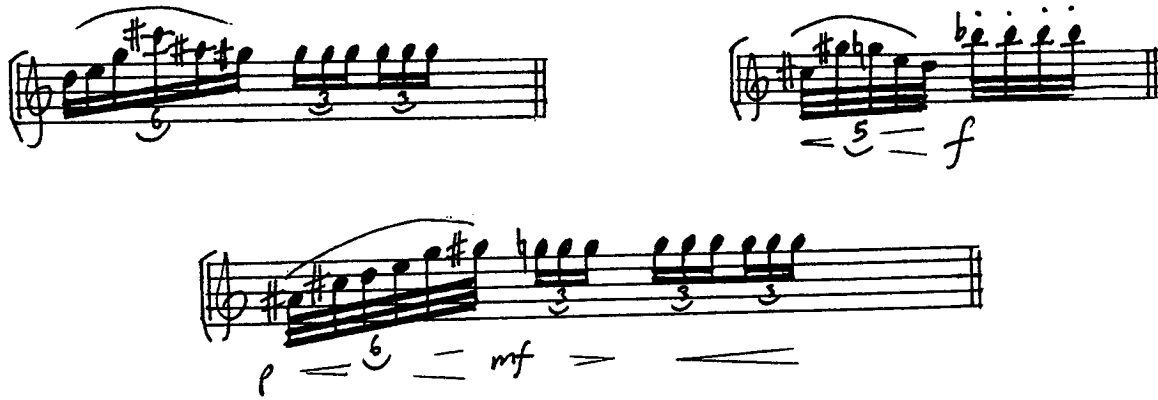


### Birch Tree Woods (Movement One)

This is the simplest movement of the three and is based upon a progression of eight chords:



The first chord of this progression is the most important, and a variety of motivic and textural ideas were created from it:



The music proceeds by "stepping" through the chords, and the intention was to create, not only the impression of a wood of Birch Trees, but also the careful, delicate first few steps of someone about to begin a journey, full of awe and wonder at the surrounding landscape.

## AMBER SHADOWS

Amber Shadows was composed during the autumn of 1989. It was inspired by a poem by Charles Tomlinson called Fire in a Dark Landscape. The poem draws on the imagery of a sunset to confuse memory with present experience in prose which exudes colour, energy and motion. It fired my imagination when, having spent a day in October walking in Northumbria, the sky was inflamed by a most incredible blood-red sunset which slowly faded into darkness. I tried to capture the essence of the poem in my piece using a free rondo-derived structure during which music of a multi-layered linear texture is juxtaposed with passages of rhythmic vitality.

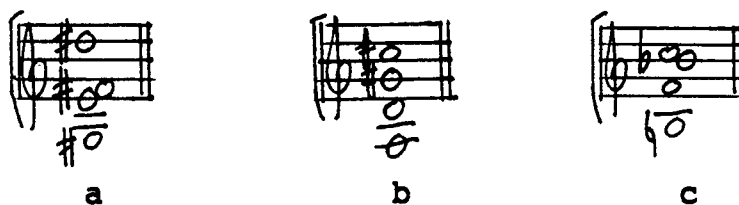
### Fire in a Dark Landscape

And where it falls, a quality  
Not of the night, but of the mind  
As when, on the moonlit roofs,  
A counterfeit snow  
Whitely deceives us. And yet...  
It is the meeting, of light  
With dark, challenges the memory  
To reveal itself, in an unfamiliar form,  
As here: red branches  
Into a transparency  
In liquid motion. the winds'  
Chimera of silk, twisting  
Thickened with amber shadows,  
A quality, not of the mind  
But of fire on darkness.

The piece was composed for the New Chamber Players which is an ensemble consisting of flute, clarinet (both with usual doublings) violin, cello, piano and percussion. When I commenced work on the piece one of my first considerations was how to control the overall timbral and textural shape. The line "It is

the meeting of light with dark" influenced my initial sketches which were concerned with the gradual change in instrumentation, using the brightest and highest instruments at the beginning (piccolo, clarinet, violin, cello, high piano, glockenspiel, vibraphone and triangle) and gradually darkening the ensemble through twelve carefully graded transformations until the lowest instruments were employed (alto flute, bass clarinet, violin, cello, piano, marimba and tam-tam). This initial scheme is still evident in the overall timbral and structural shape of the final score (although I didn't actually use the alto flute and the bass clarinet).

Parallel to my work on the overall shape of the piece, was my exploration of basic pitch material. I began by forming tetrachords from different intervals, bearing in mind that the different intervallic relations both within and between chords would determine different harmonic areas and hence different harmonic characters. I arrived at three tetrachords:



which seemed to complement each other; a being bright in character and symmetrical in structure, b being darker in character and symmetrical and c being asymmetrical and hence in a state of tension which seemed to imply a degree of mobility ( in contrast to the more static feel of chords a and b). The chords also, when combined together, give the twelve different notes of the

chromatic scale. Continuing my explorations of twelve note serialism (introduced in Visions of a Wanderer), I combined the three tetrachords into a twelve note row:

Row A

From this twelve note row I created a ten by twelve note grid by performing a spiralling permutation process on row A (inner notes to outer notes) to generate row B, and continued the process until all ten rows (A-J) were formed. In conjunction with creating a pitch grid, I also tabulated the number of semitones to be found between successive notes of each row, and used these numbers as a source for controlling the durational aspect of the music, and hence the individual part movement of the ensemble.

A

9 2 3 6 5 | 5 4 2 7 6 9

B

1 6 | 3 3 5 8 | 1 5 8 6

C

5 3 4 5 9 7 4 3 9 5 6 3

D

7 | 9 6 | 2 4 | 1 4 2 3 6

E

2 6 7 8 2 2 7 5 8 | 6 2

F

2 3 | 1 6 10 2 3 4 10 4 2 1

G

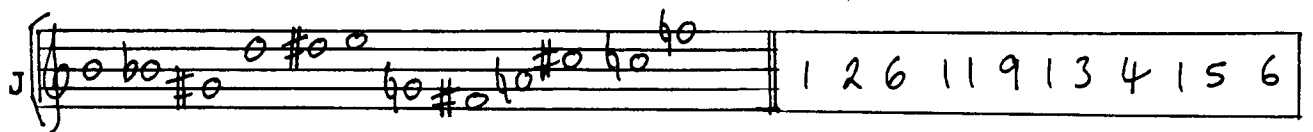
2 7 5 3 9 7 8 4 | 3 1 6

H

7 | 10 6 3 4 | 1 4 3 4 6 3

I

4 5 2 2 4 | 3 7 4 2 9 5



Use of the rows with their associated durations can be most clearly observed in the first twenty bars of the piece (up to figure C ). From the beginning to figure A the instruments only use the first six notes of the particular row in use (Piccolo; row A, clarinet; row H, piano; row C, violin; row D and cello; row G). From figure A until figure C the other six notes are also introduced. The piano part from figure A is derived from a combination of rows C, E, I and F. I have treated the different registers of the piano in a choral fashion, assigning each row and its associated durations to a particular register to create a multi-layered piano texture:

multi-layered piano texture:

Row C

Row E

Row I

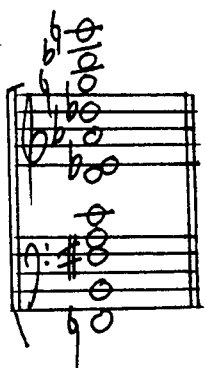
Row F

In addition to the linear material I could derive from the twelve note rows, I also superimposed the rows to give me a series a ten, twelve note chords (slightly changing, the register of some notes for acoustic reasons):



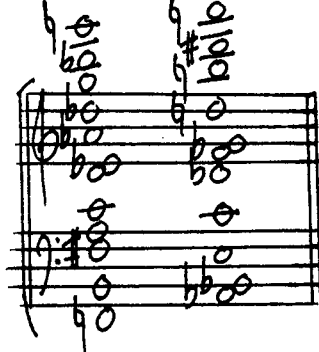
Chords A,D,E,G and H come into prominence as the work proceeds,when they are used as harmonic fields for certain sections of the music:

Figure D - F



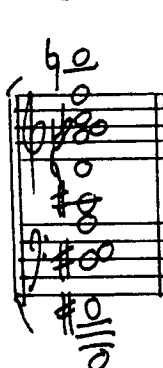
chord E

Figure G,I and M



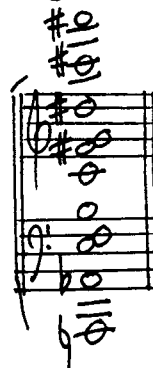
chords E + H

Figure H



chord A

Figure J



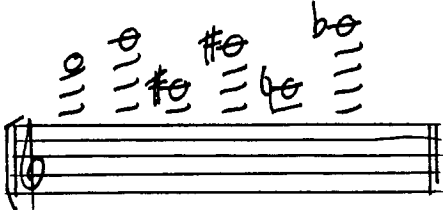
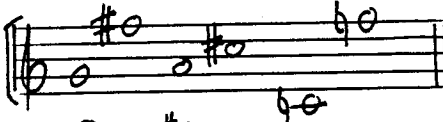
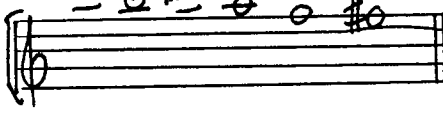
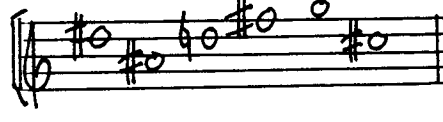
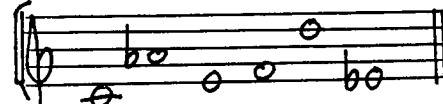
chord D

Figure K



chords E + G

At figure L, the interlocking semiquaver texture has been created by each instrument playing six notes (numbers 1,3,5,9 and 11) of a row:

Flute		Row B
Marimba		Row A
Piano		Row I
Violin		Row E
Cello		Row H

From bar 90, the use of symmetry is again employed, first of all in order to bring the ensemble together after the previous rhythmic canon (bars 84-89):



and then as a point of harmonic rest as the ensemble shimmers to silence:



The final chord, symmetrical about pitch C



## SAJUDIS

Sajudis was composed for the specialist vocal quartet Electric Phoenix. It is a response to the Romanian uprising in December 1989, when the communist government led by Ceaucescu was overthrown. I discovered the word "sajudis" in the many newspaper reports of the events leading up to Ceaucescu's execution. The word literally means "movement" and was associated with the political movement for democracy.

Two poems were very important to me at the time of writing the work; I had a dream by the Russian poet Irina Ratushinskaya, and The Cold Melt by the Romanian poet Ana Blandiana (quoted at the beginning of my score). The following is an extract from Irina's poem:

The grasses grew tired  
Of lamenting injuries, the wolves of howling  
And someone sang over the corpses of the transit camp  
And the wounds dried up, and we were thirsty  
.....  
The waters rust, the women wail  
And we shall rise up when the moment comes.

Having attended a workshop given by Electric Phoenix prior to commencing work on the piece, I wanted to explore the full vocal range and the technical expertise of these performers. In addition, I wanted to create a dramatic scene in which the four members of the quartet, representative of the Romanian people, would re-create the growth of tension and conflict that accompanied the uprising.

Preliminary work began with the simultaneous exploration of the

### The treatment of the word "sajudis"

The word "sajudis" became the fundamental musical object of the work. I began by tabulating all the different vowel and consonant sounds I could create from it, as well as exploring the vowel sounds to be found in the words "Ceaucescu" and "shot". The work begins by creating a vocal collage out of a combination of these vowel and consonant fragments. As the work proceeds, and the crowd gradually gain confidence, the word "sajudis" gradually comes into focus, until in bar 76 it is at last fully declaimed. To create the final build up to this climactic declamation, I tabulated the different ways I could order the three syllables within the word:

SA	JU	DIS
SA	DIS	JU
JU	SA	DIS
JU	DIS	SA
DIS	SA	JU
DIS	JU	SA

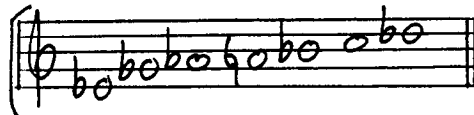
and used these different permutations to create the intricate vocal texture (bars 71-75).

### The influence of Romanian folk music

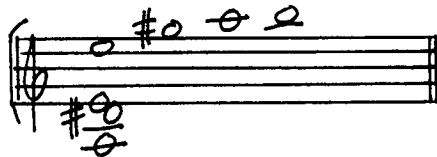
My study of Romanian folk music influenced much of the rhythmic and vocal character of the work, especially the passages from bar

and vocal character of the work, especially the passages from bar 52-70 and the final "folk song".

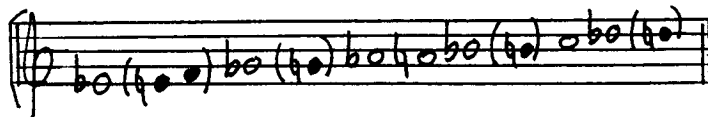
Having listened to various recordings of Romanian folk music, I wrote down the scales upon which the vocal and harmonic material was based. The two most influential findings were a song based on the following scale:



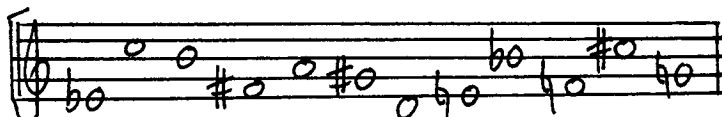
and an ensemble piece based on the following harmonic and scalar motif:



By adding the other five notes to the above seven scale I produced the chromatic scale beginning on Eb:



and from this I formed a twelve note row:



By dividing the row into four, three note sections, I derived two other permutations of the row:

a

b

c

d

Row 1

a

b

c

d

Row 2

a

b

c

d

Row 3

and the pitch material for the work has been derived from a combination of these rows.

To compose the gradual build up from bar 71-75.I created an elaborate plan by which each vocal part would gradually state each three note group of each of the above three rows:

-----												
Voice	Ordering of three note group(bars 71-75)											
-----												
SOPRANO	1a	3c	2b	1d	3a	2c	1b	3d	3b	2d	2a	2c
ALTO	2a	1c	3b	2c	1b	3d	2b	3c	1a	2d	3a	1d
TENOR	2b	1d	1a	3c	3a	1c	2a	1b	3b	2c	2d	3d
BASS	3b	2d	2a	1c	1d	3a	1a	2c	2b	3d	1b	3c
-----												

At the very end of the work,the quasi Romanian folk song is based upon the original Romanian scale which I had found during my preliminary research,and it is accompanied by the augmented 4th/minor 2nd harmonic idea,characteristic of much Romanian ensemble music.

## WHIRLIGIG

Whirligig was composed between May and October 1990. It is an intense piece with a ceaseless energy maintained by a complex rhythmic and formal structure. I was thinking of many things when I composed Whirligig; the May Day festivities, roundabouts and carousels, the circling nature of life. Some interesting discoveries I made while researching the words "Beltane" and "whirligig" were; 1. "bel" has a connection with:

- a) "bal" which can mean "a great fire", "a blazing pile" or a "funeral pyre"
- b) "bhalos", which means "lustre", "shining", "bright"
- c) "bale", which is the name for a set of dice (normally three) for any special game
- d) "baler", the french "to dance"

2. "tane" has a connection with;

- a) "taine" = "teine" which means "fire"

3. "Whirligig" is

- a) the name of various toys that are whirled, twirled or spun round
- b) a small spindle turned by means of a string
- c) a toy with four arms like wind-mill sails which whirl around when it is moved through the air
- d) a name applied to various mechanical contrivances having a whirling or rotatory movement.
- e) a roundabout or merry-go-round
- f) something that is continually whirling or in constant activity of any kind

g)a circling course,revolution (of time or events)

h)an antic

i)a circling movement,a whirl

j)a fickle,inconstant,giddy or flighty person

Discovering the many meanings and associations to be found in these two words helped me to form a vivid,complex image which provided much of the creative energy whilst working on the piece.

Compositionally there were two main preoccupations while working on Whirligig;the control and organization of an intricate rhythmic structure both on micro and macro levels and an exploration of twelve-note harmony.

#### The control and organization of rhythmic structure

Whilst reading a book on Egyptian culture,I discovered the magic number square:

4	9	2
3	5	7
8	1	6

and used this to organize both the large scale rhythmic structure (ie the lengths of bars) and the small scale (the duration of individual part movement).To organize the latter,I spun the original magic square out to make a nine by nine number grid.This was achieved by systematically performing a permutational rotation (outwards to the centre) on each previous

row of numbers beginning with the number row 4 9 2 3 5 7 8 1 6 :

A	4	9	2	3	5	7	8	1	6
B	6	4	1	9	8	2	7	3	5
C	5	6	3	4	7	1	2	9	8
D	8	5	9	6	2	3	1	4	7
E	7	8	4	5	1	9	3	6	2
F	2	7	6	8	3	4	9	5	1
G	1	2	5	7	9	6	4	8	3
H	3	1	8	2	4	5	6	7	9
I	9	3	7	1	6	8	5	2	4

These numbers were then used as a guide to control the duration of the individual parts of the ensemble as the work progressed. So that each instrument would eventually work its way through all the number permutations I tabulated another set of permutations on the row A C D E F G H I to organize the order in which each individual part would work through these "durational" rows:

Flute	A	B	C	D	E	F	G	H	I
Clarinet	I	A	H	B	G	C	F	D	E
Horn	E	I	D	A	F	H	C	B	G
Piano	G	E	B	I	C	D	H	A	F
Violin	F	G	A	E	H	B	D	I	C
Viola	C	F	I	G	D	A	B	E	H
Cello	H	C	E	F	B	I	A	G	D
Bass	D	H	G	C	A	E	I	F	B

which gradually weaves its way through the work, I momentarily applied smaller number permutations to help me create the intricate rustic textures characteristic of figures D, F, L, N and T.

With regard to the large scale rhythmic structure of the work, I made a preliminary sketch of the bar structure for the overall piece, using the numbers in the nine by nine durational grid to determine the metres of individual bars. To maintain rhythmic interest and to create a sense of rhythmic balance appropriate to the compositional context, I freely repeated numbers or divided them to give the metres and bar lengths which felt most appropriate. On the following page one can observe my initial plan for the bar structure of the piece by looking at the first few groupings:

$$\left( \begin{array}{c} 4 \\ 4 \end{array} \begin{array}{c} 3 \\ 4 \end{array} \begin{array}{c} 2 \\ 4 \end{array} \begin{array}{c} 4 \\ 4 \end{array} \right) \quad \left( \begin{array}{c} 2 \\ 8 \end{array} \begin{array}{c} 3 \\ 8 \end{array} \begin{array}{c} 3 \\ 8 \end{array} \begin{array}{c} 2 \\ 8 \end{array} \right) \quad \text{and} \quad \left( \begin{array}{c} 4 \\ 8 \end{array} \begin{array}{c} 3 \\ 8 \end{array} \right)$$

and comparing them with row A of my number grid. One can observe that the metres in the first bracket were derived from the first two numbers of row A ( $4$  and  $9 : \frac{4}{4} = 4, \frac{3}{4} + \frac{2}{4} + \frac{4}{4} = 9$ ), the metres in the second bracket from the next three numbers in row A ( $2, 3$  and  $5 : \frac{2}{8} = 2, \frac{3}{8} = 3$  and  $\frac{3}{8} + \frac{2}{8} = 5$ ) and the metres in the third bracket from the next number in row A ( $7 : \frac{4}{8} + \frac{3}{8} = 7$ ). Continuing in this way one can observe the connection between my bar structure and the number sequences in the original grid.



[illegible]

$$\begin{array}{|c|} \hline 19 \\ 16 \\ 48 \\ 38 \\ 48 \\ 516 \\ 28 \\ 916 \\ \hline \end{array} \quad \begin{array}{l} (2 \times 10) \\ 4 \end{array} \quad \begin{array}{l} (6) \\ 8 \end{array} \quad \begin{array}{|c|} \hline 44 \\ 43 \\ 42 \\ 42 \\ 43 \\ 44 \\ \hline \end{array} \quad \begin{array}{l} \boxed{10} \\ \text{Sol}^o \end{array} \quad \begin{array}{l} (4) \\ (3 \times 6) \end{array} \quad \begin{array}{|c|} \hline 28 \\ 38 \\ \hline \end{array} \quad \begin{array}{l} (3) \\ 4 \end{array}$$


---


$$\begin{array}{|c|} \hline 28 \\ 38 \\ 48 \\ 1616 \\ 2416 \\ 3416 \\ \hline \end{array} \quad \begin{array}{|c|} \hline 44 \\ 48 \\ 48 \\ 38 \\ 38 \\ 38 \\ 28 \\ \hline \end{array} \quad \begin{array}{l} (9) \\ (8 \ 16 \ 8) \end{array} \quad \begin{array}{l} (2) \\ (8 \ 8 \ 8 \ 8 \ 8) \end{array} \quad \begin{array}{l} (6) \\ (2 \ 2 \ 2 \ 2 \ 2) \end{array} \quad /$$

$$\begin{array}{c} \boxed{\begin{matrix} 7 & 3 & 2 & 3 & 4 & 3 & 2 & 3 & 3 & 4 & 4 & 6 \\ 16 & 16 & 16 & 16 & 16 & 16 & 16 & 16 & 16 & 16 & 16 & 16 \end{matrix}} \\ \quad \downarrow \times 7 \quad \downarrow \times 2 \\ \begin{array}{cc} d & c \\ \boxed{\begin{matrix} 5 & 7 & 7 & 5 & 7 & 5 & 5 & 7 & 7 & 7 & 4 \\ 16 & 16 & 16 & 16 & 16 & 16 & 16 & 16 & 16 & 16 & 16 \end{matrix}} & \left( \begin{array}{l} 9 & 6 & 3 & 4 & 6 & 3 & 4 & 9 \\ 8 & 16 & 8 & 16 & 8 & 8 & 16 & 8 \end{array} \right) \end{array} \\ \quad \downarrow (2 \times 10) \\ \boxed{\begin{matrix} 4 & 4 & 3 & 4 & 9 & 2 & 3 & 4 & 7 & 7 & 3 & 3 \\ 8 & 8 & 16 & 8 & 16 & 8 & 4 & 16 & 16 & 16 & 16 & 16 \end{matrix}} \end{array}$$

$(\begin{smallmatrix} 4 & 4 & 4 & 4 & 8 \end{smallmatrix})$   $(\begin{smallmatrix} 3 & 4 \end{smallmatrix} \times 6)$ 

4	4	4	2	3	3
8	8	8	8	8	8

---

5	6	7	5	7	5	6	6	5	7	5	5	6	4	4
16	16	16	16	16	16	16	16	16	16	16	16	16	16	16

$(\begin{smallmatrix} 9 & 9 & 9 & 9 & 9 \end{smallmatrix})$   $(\begin{smallmatrix} 3 & 7 & 2 & 6 \end{smallmatrix})$   $(\begin{smallmatrix} 4 & 4 & 3 & 2 & 2 & 3 & 4 & 4 & 3 \end{smallmatrix})$

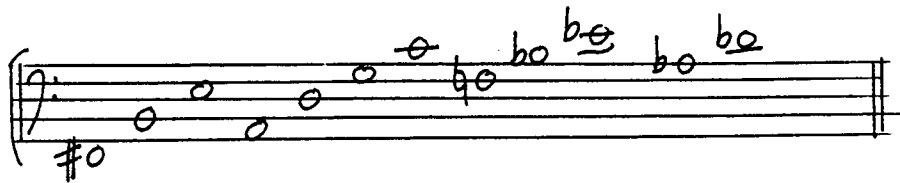
$\begin{smallmatrix} 3 \\ 16 \end{smallmatrix}$

Photocopy of my initial bar structure scheme for WITTIGLIGHT based upon the number square:-

4	9	2	3	5	7	8	1	6
6	4	1	9	8	2	7	3	5
5	6	3	4	7	1	2	9	8
8	5	9	6	2	3	1	4	7
7	8	4	5	1	9	3	6	2
2	7	6	8	3	4	9	5	1
1	2	5	7	9	6	4	8	3
3	1	8	2	4	5	6	7	9
9	3	7	1	6	8	5	2	4

## An exploration of twelve note harmony

Parallel to my work on the rhythmic structure of Whirligig was my research into the building of both symmetrical and asymmetrical twelve note chords. Influenced by my study of Lutoslawski, I experimented with building chords based upon a limited number of intervals for clarity and contrast of harmonic character. In addition I explored a preliminary harmonic scheme of a progression of twelve note chords with roots a fourth apart:



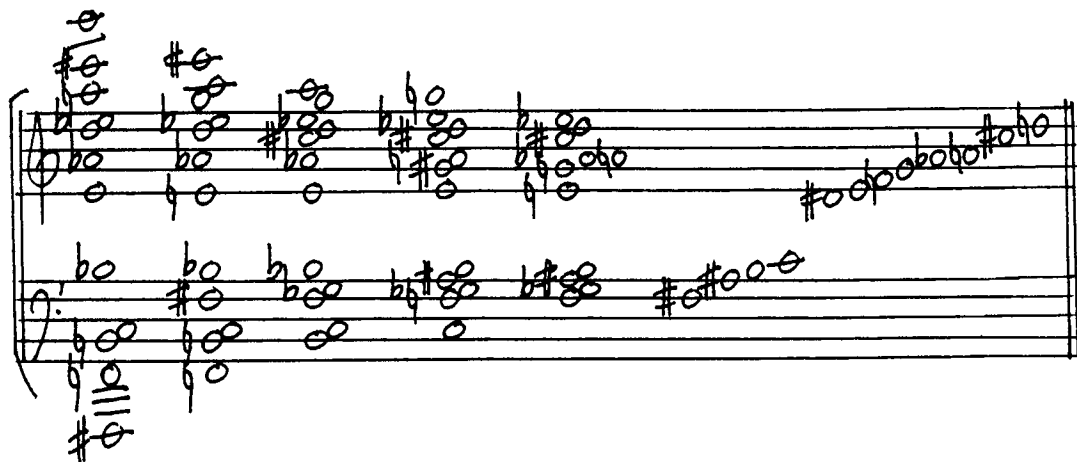
The chords I built upon the first six notes of this progression provided both the harmonic and linear material for the entire piece;

a                      b                      c                      d                      e                      f

(symmetrical)                      (symmetrical)

Having created these six chords, I explored Lutoslawski's method of registral compression and expansion, systematically reducing chords from their most expansive vertical arrangement to their most compressed. For example chord a can be gradually reduced to a

scale:



This technique applied to all six chords provided the foundation for linear movement within a chord and for harmonic movement between successive chords.

Although I originally began with the harmonic ordering of chords a - f ,as the work proceeds I have explored an intricate harmonic scheme whereby the order in which chords occur is constantly changing. In addition, the work explores moving between chords both slowly and quickly, sometimes one chord being spun out into an intricate ensemble texture which may last for many bars, at other times the rate of harmonic change is from one bar to the next.

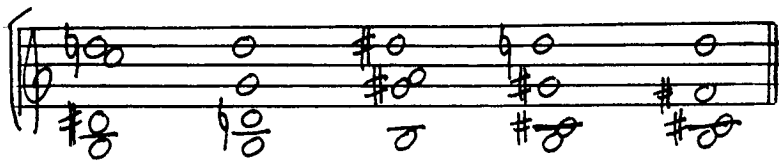
## HOW STILL THE HAWK

The work is a setting of the poem How still the hawk by Charles Tomlinson. It was composed during December 1990 when we were being shown (on television) the horrors of the Iraqi invasion of Kuwait and the ensuing Gulf war. The poem's powerful imagery of a hawk about to swoop onto its prey and the reflection on "distance" and "innocence" with regard to the killing and the roles of hunted and hunter, encouraged me to draw comparisons with my own sense of distance from the war I was being shown on television, the soldier's distance from those they they were about to kill with their computer programmed missiles and the distance of the bureaucratic machine from the immediate effect of its actions.

Compositionally, I was concerned with creating an intricate choral texture by using number series as a basis for rhythmic texture as well as exploring major, minor, diminished and augmented triads built on the fundamentals of G and Eb as a basis for both the construction of individual chords and the contrast of harmonic character between consecutive chords. In addition, my interest in the number square:

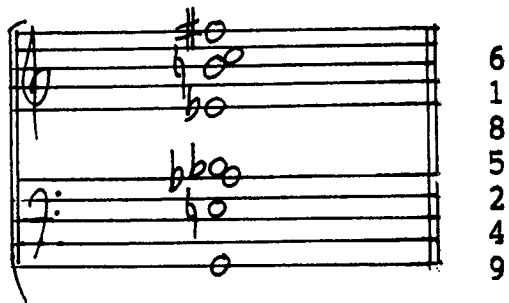
4	9	2
3	5	7
8	1	6

continued when, in conjunction with my exploration of the synthesis of common triads, I explored creating three note chords from successive numbers in the box:

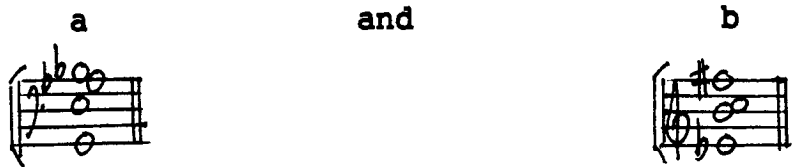


number of semitones	2	7	6	6	8
between notes	9	5	1	7	5
	7	3	8	2	2

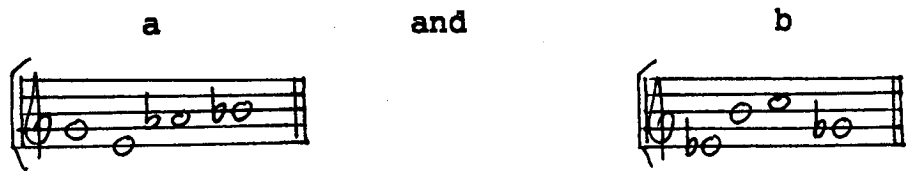
This process led me to construct the composite eight note chord:



which contains two parts:



chord a being built upon note G as a fundamental and chord b being built on note Eb. These two chords gained greater significance when I used their individual pitch content:



as a foundation for my construction of chords out of the synthesis of major, minor, diminished and augmented triads based upon the fundamentals of G and Eb. This process can be most

clearly seen on the following page where I have tabulated the different harmonic possibilities of such a process. On the sheet, M stands for major, m for minor, A for augmented and D for diminished. Hence, beginning with the fundamental triad of G Major, I explored creating chords out of the synthesis of:

M      m      A      D

to give

MmAD

then:

M      m      D      A

to give

MmDA

and so on until all the chords based on a fundamental of G and Eb were derived.

I eventually chose sixteen chords, eight derived from the above harmonic process and eight from the transposition of the composite chord a + b :

ABCDEFGH

Choral Work : Chords.

[illegible]

Handwritten musical score for guitar, showing two systems of chords and arpeggios. The first system includes chords M, A, D, and minor, with corresponding arpeggiated versions labeled mMDA, mMAD, mAMD, mADM, mDAM, and mDMA. The second system includes chords M, A, D, and minor, with corresponding arpeggiated versions labeled mMAD, mMDA, mAMD, mADM, mDAM, and mDMA. The score is written on a single staff with a treble clef and a key signature of one flat (Bb).

augmented

A M D

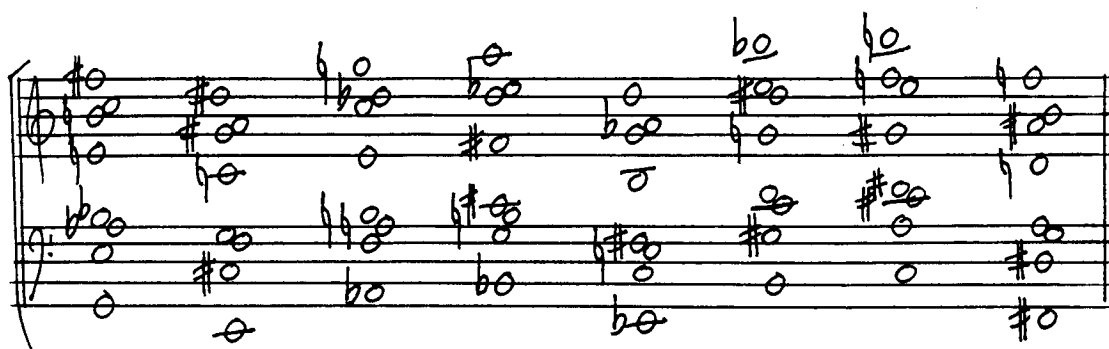
A m d A m D A m D A D m A D m

A M D

A m d A m D A m D A D m A D m

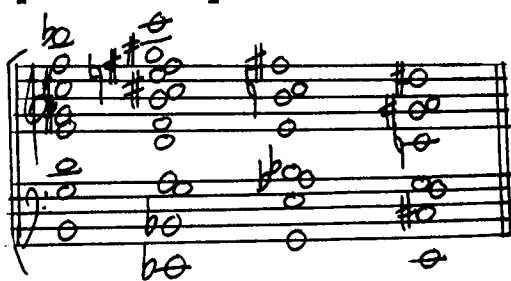
Handwritten musical score for "Dum Dum" by The Beatles. The score is written on ten staves, with the first five staves for the vocal melody and the last five staves for the guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody starts with a "D" chord and a "diminished" note. The guitar accompaniment features a "D" chord and a "diminished" note. The score includes various musical notations such as notes, rests, and chord symbols.

Tabulation of the possible chords to be derived from the synthesis of major triads/augmented and diminished chords, as a fundamental harmonic process to the composition of HOW STILL THE HAWK.



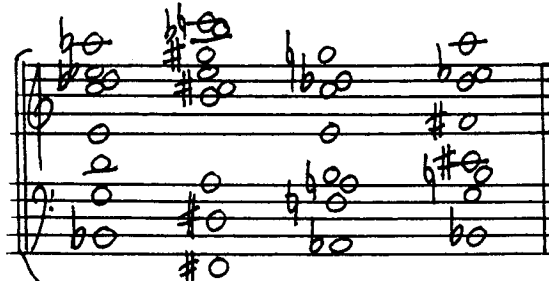
T1      T2      T3      T4      T5      T6      T7      T8

By combining these two sets of chords together I created a preliminary harmonic scheme for the entire work:



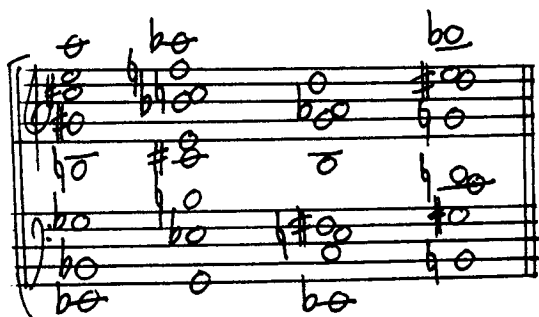
( A      B      T1      T2      )

How still the hawk  
Hangs innocent above  
Its native wood.



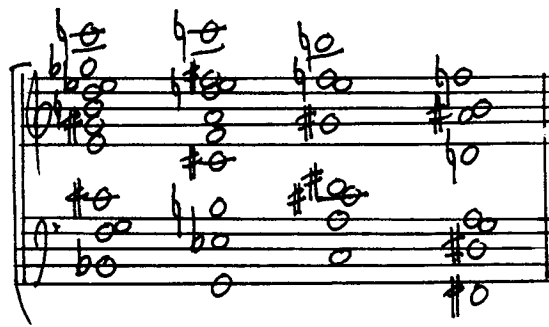
( C      D      T3      T4      )

Distance, that purifies the act  
of all intent, has graced  
Intent with beauty.



( E      F      T5      T6      )

Beauty must lie  
As innocence must harm  
Whose end (sited,  
Held) is naked  
Like the map it cowers on.



( G      H      T7      T8      )

And the doom drops  
Plummet of peace  
To him who does not share  
The nearness and the need,  
The shrivelled circle  
Of magnetic fear.

However, during the compositional process, considerations such as



the practicalities of pitching an unaccompanied, intricately textured work, and a concern for harmonic clarity and a strong sense of harmonic movement meant that not all the above chords were employed, and the original registral distribution of notes changed to accommodate the motivic and textural ideas created as the work proceeded.

CIRCLING THE COLD CENTRE

This work was composed for the boys of Radley College and employs a mixed ensemble of wind quintet and string quartet, with the addition of a double bass. The poem The Bead by Charles Tomlinson formed a background structure to the three movements of the work:

The Bead

At the clear core, morning  
Extinguishes everything save light

Breaking the spectrum  
Threads cross, flare, emerge  
Like the glitter of dust before stained  
windows

Turned in the shadow  
It is a black diamond  
Containing nothing but itself

The idea dissolves in passion:-  
The light holds,  
Circling the cold centre.

Precompositional Work

My initial compositional approach was once again from an harmonic perspective. I began by building five, six note chords from different intervals, exploring an additive or symmetrical relationship within them:

Chord 1

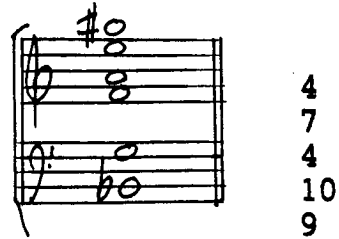
Chord 2  
(symmetrical)

Chord 3

6	9	4
8	5	6
3	9	1
6	5	4
8	9	6

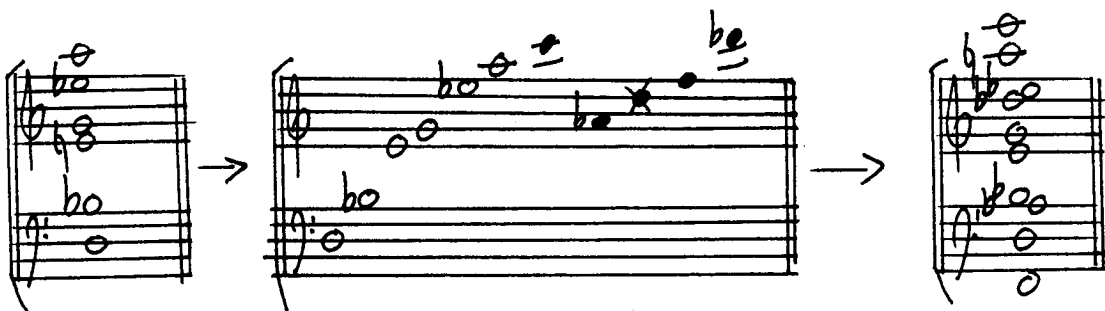


Chord 4  
(symmetrical)



Chord 5

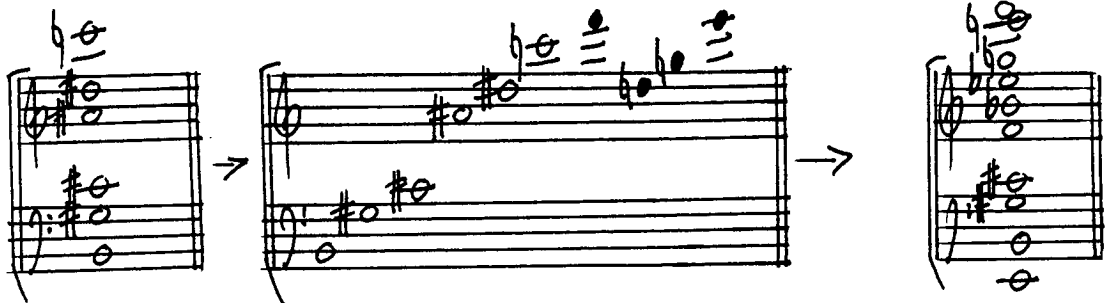
Building upon this initial work, I decided to extend each of the above six notes to ten notes, both to provide a greater range of harmonic colour and because there were ten instruments in the ensemble. To do this I extended the intervallic progression already within each chord until I had four additional notes. Combining these notes with the original six gave me a ten note chord:



Chord 1

Maj. 6th/Aug. 4th/min. 3rd

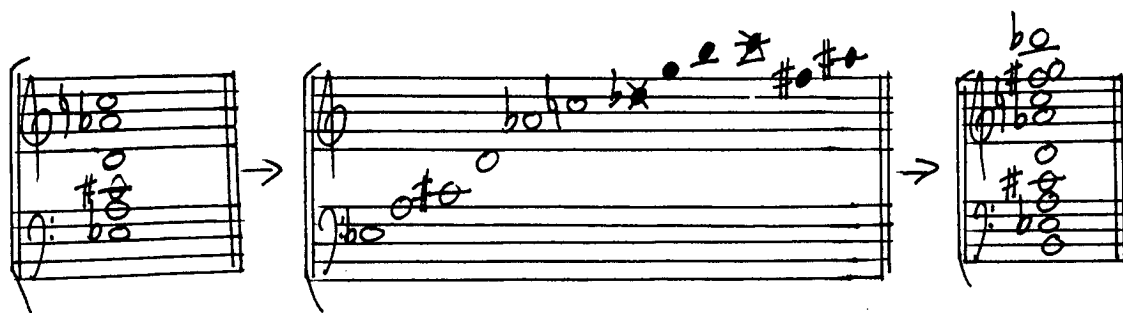
Chord 1



Chord 2

Maj. 6th/Perf. 4th

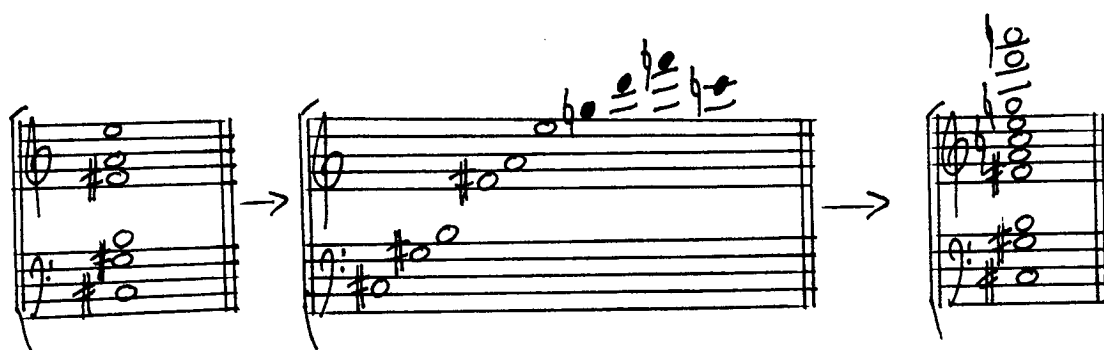
Chord 2



Chord 3

Aug.4th/Maj.3rd/min.2nd

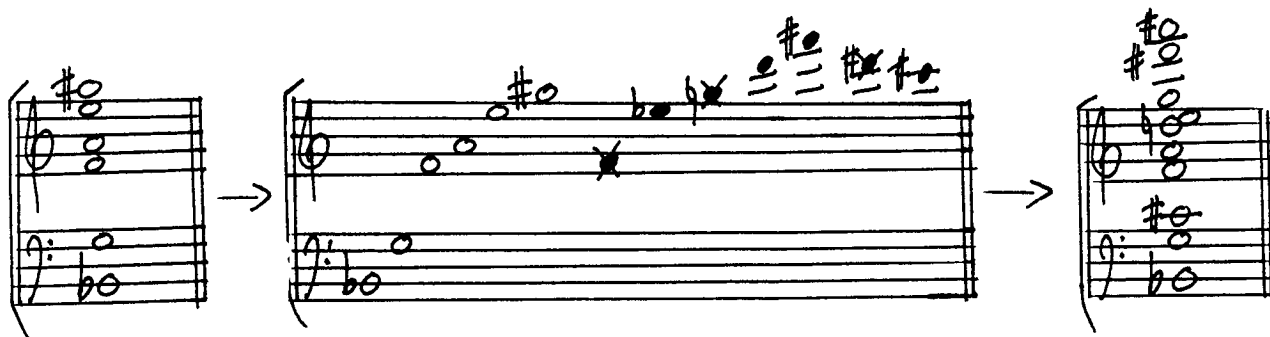
chord 3



Chord 4

Perf.5th/min 3rd

chord 4

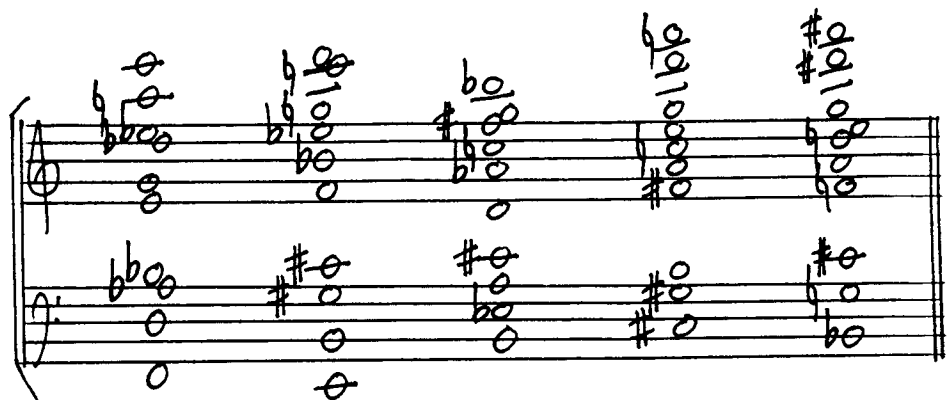


Chord 5

Maj.6th/min.7th/Maj.3rd/Perf.5th/Maj.3rd

chord 5

Having systematically extended each chord,I produced the following harmonic scheme upon which the entire work is based:-



Chords                    1                    2                    3                    4                    5

and in this progression of chords I was aware of feeling movement between a flat harmonic area (chord 1) to a sharp harmonic area (chord 2) to a flat harmonic idea (chord 3) to a sharp harmonic area (chord 4) and back to a flat harmonic area(chord 5).This seemed to have a connection with the shades of light and dark in Charles Tomlinson's poem:-

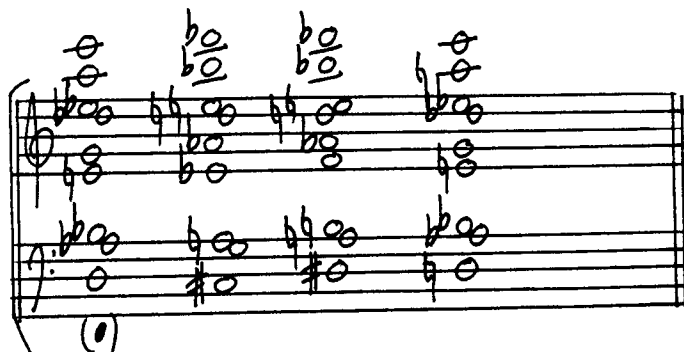
"clear core" / "light"      "Turned in the shadow" / "black"  
    "the light holds"

### Movement One

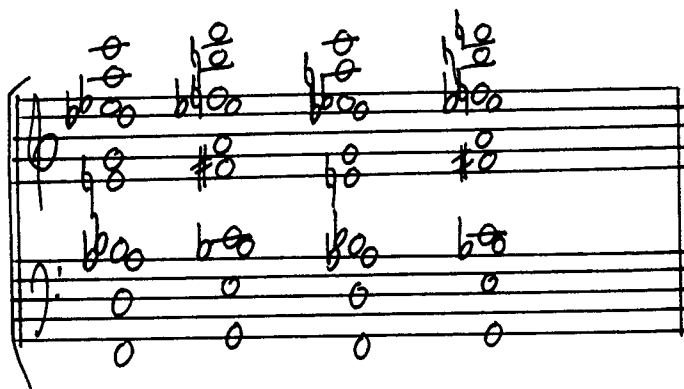
This movement is based on chords 1 and 2 from my initial harmonic scheme.It proceeds by rocking between the two chords,one chord defining the harmonic character for one section in the music.The overall formal scheme is thus:

	A		B		A		B		A		B	
Bars	1 - 12		13 - 24		25 - 36		37 - 50		51 - 62		63 - 66	
Chord	1		2		1		2		1		2	

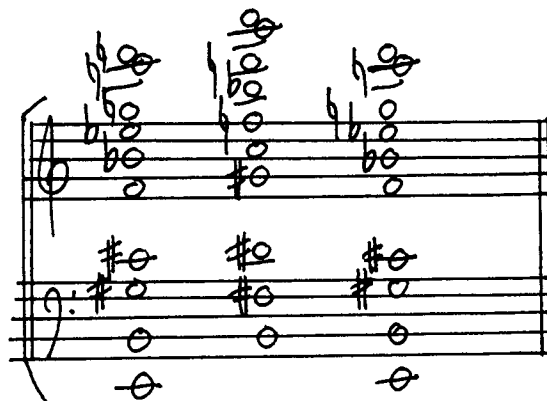
I have applied subtle transpositions to the chords as the movement proceeds to provide a degree of harmonic contrast. Concerning chord 1, the following harmonic scheme is used for bars 25 - 36 :



and for bars 51 - 62 :

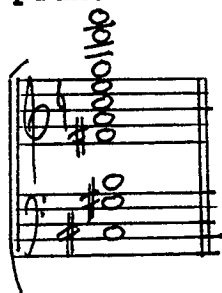


With regard to chord 2, the simple movement between its fundamental and transposed form up a perfect 5th provided the harmonic basis for bars 37 - 50 :



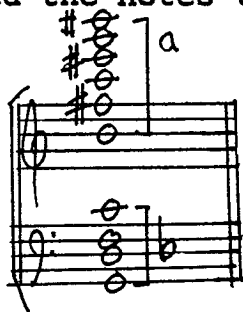
Movement Two

To compose the second movement I made a re-assessment of chord 4 from my initial harmonic plan:

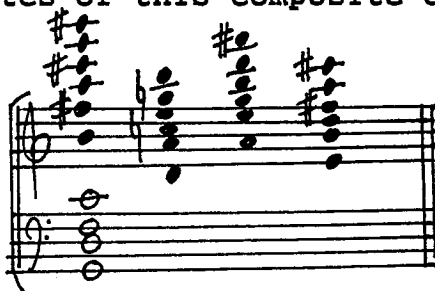


chord 4

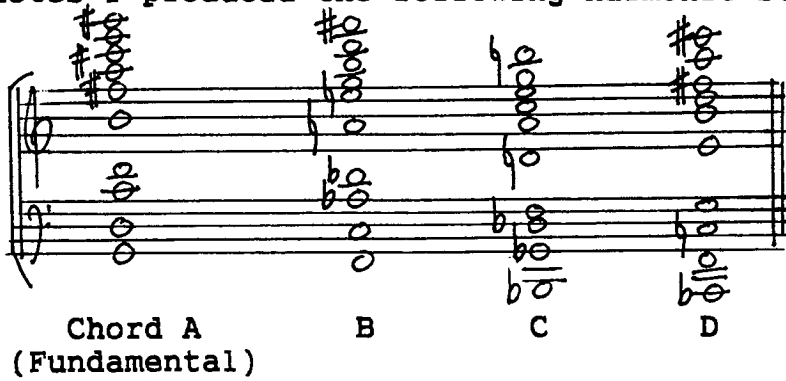
First of all I rearranged the notes to create the following chord :



and then explored the other transpositions of (a) that were to be found within the notes of this composite chord:

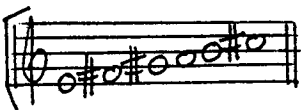


By combining each of these new transpositions of (a) with four additional notes I produced the following harmonic scheme:




and discovered that each chord contained the first six notes of a

"bright" major scale, and four notes of a comparatively "dark" major or minor scale:

Chord A contains

  
(E Major)

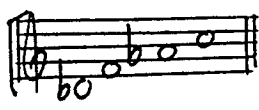
and

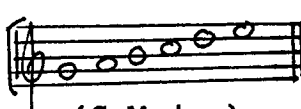

  
(C Major)

Chord B contains

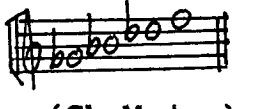
  
(D Major)

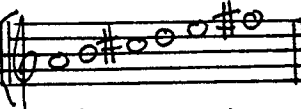
and


  
(Db Major)

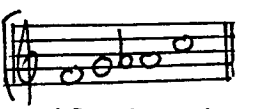
Chord C contains

  
(G Major)

and


  
(Gb Major)

Chord D contains

  
(A Major)

and


  
(f minor)

The chords A - D are used to provide the harmonic framework for the movement, which explores an intricate, cyclic formal shape :

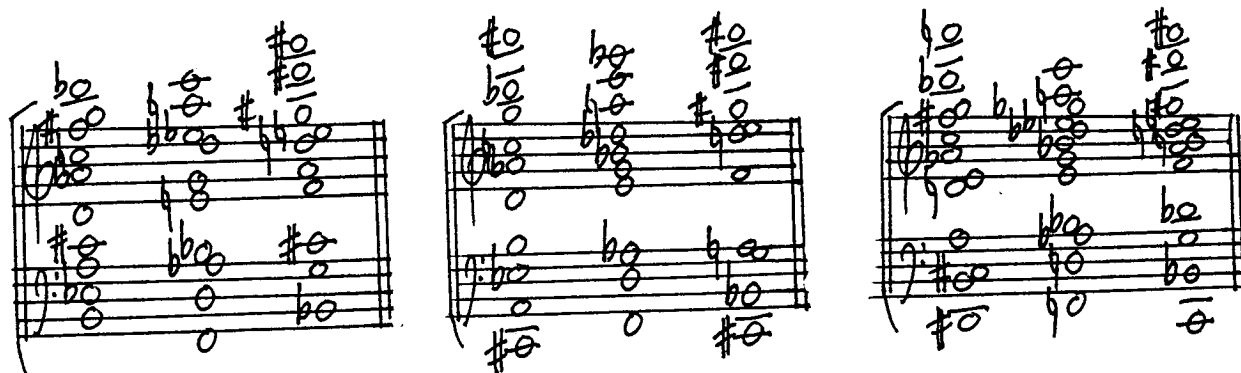
	A	B	A	B'	C	D
Bars	1 - 6	7 - 10	11 - 16	17 - 24	25 - 36	37 - 48
Chord(s)	A	B	A	D	A'	C-D-C

	A	B	C	B'	D	A
Bars	49 - 54	55 - 58	59 - 70	71 - 81	82 - 93	94 - 106
Chord(s)	A	B	A'	D (A-B-C)	C-D-B	A



### Movement Three

The third movement was based on chords 2, 3 and 5 from the original harmonic scheme. Primarily, I changed the registral distribution of notes within the original chords slightly, to produce a better acoustic sound. To create a greater harmonic richness, I also added two more notes to each of the fundamental chords to produce a series of three twelve note complexes:

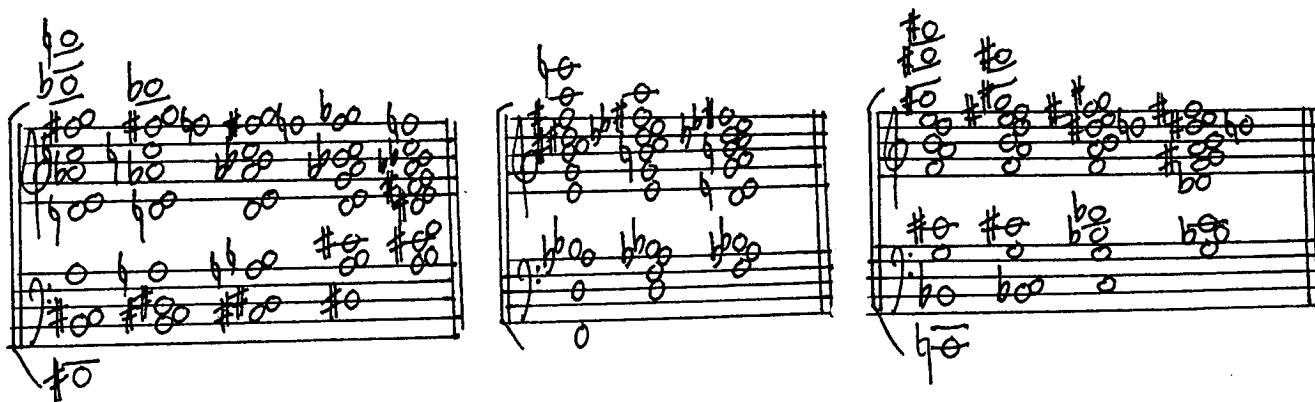


3            1            5                    E            F#            C  
F            B            B

A            B            C

(additional notes  
needed to make 12  
note chords)

In a similar way to my harmonic working in Whirligig, I tabulated a series of progressions for each chord, from their most expansive to their most compressed:



The movement proceeds in a cyclic fashion through chords A, B and

C, stating chord C in its most expansive form at figure D, chord B at figure F and eventually chord A at figure K.

The overall formal scheme consists of three large sections which are balanced around bars 44 - 48:

	SECTION 1	SECTION 2	SECTION 3
Bars	1 - 31	32 - 57	58 - end
Chords	(A-B-C)(A-B-C)(A-B-A-B)	(C)(B)(C)	(B-C-A)(B-C-A)(B-C)(A)
"cold centre"			

IN SEARCH OF THE QALB

In Search of the Qalb was composed during the summer of 1992 for the Manchester Youth String Orchestra. The work is a conscious attempt to write a large scale piece based upon the harmonic, textural and motivic possibilities contained within the medieval modes. After composing How still the hawk during which I used harmonic textures that were consonant with upper and lower registers, and with the inclusion of traditional scale fragments in Circling the Cold Centre it was a natural development to explore the seven note modal scale. During the summer of 1991 I made an in depth exploration of the possible harmonic structures to be derived from each mode and it became my resolve to set about composing from this universal fundamental. The seven note scale also became significant when I found myself interested and drawn to, the number seven with its mystical connotations.

In this work I was concerned with a through composed, progressive form which is propelled forwards by a series of evolving harmonic and rhythmic cycles. The work is in four large sections, each based upon a seven note mode and its transpositions:

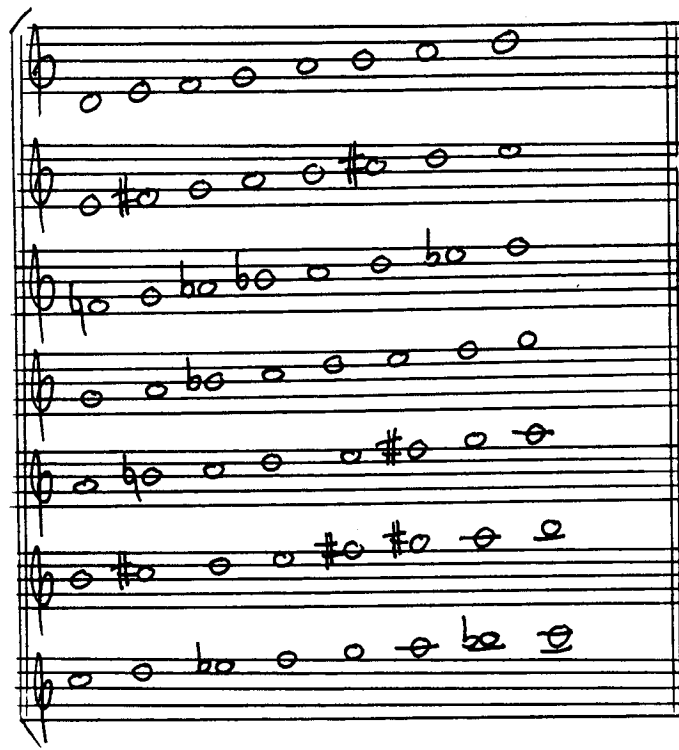
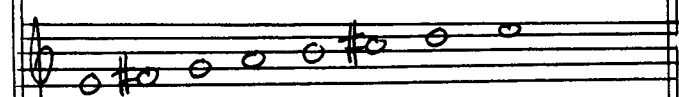
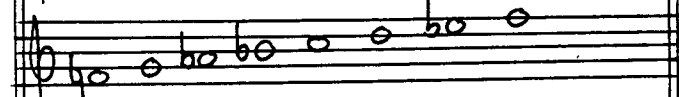
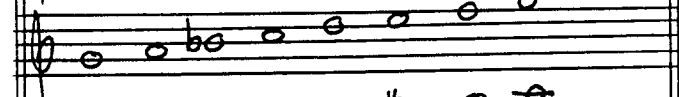
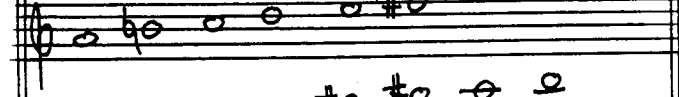
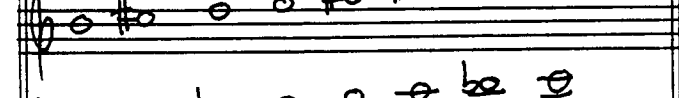
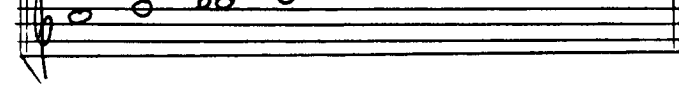
SECTION 1	SECTION 2	SECTION 3	SECTION 4
Bars 1-49	Bars 50-161	Bars 162-169	Bars 170-335
DORIAN	LYDIAN	PHRYGIAN	AEOLIAN
Transposition in 2nds	Transposition in 3rds	Transposition in 4ths	Transposition in 3rds

As the work progresses, the harmonic language becomes more complex

as the music increasingly superimposes different transpositions as well as juxtaposing them. This gradual increase in harmonic intensity is accompanied by a gradual increase in rhythmic intensity, as the work gradually speeds up through the diminution of note values and the increase of tempo. The work culminates in an enormous procession over an ascending aeolian scale, which gradually works itself up from the basses to the upper strings, and from the upper strings to a solo violin above harmonics in the lower strings, as the music gradually paces to silence.

Section One

This preliminary section is based upon the dorian scale on D and the following set of transposition:

	Dorian on D
	Dorian on E
	" " F
	" " G
	" " A
	" " B
	" " C

The harmonic movement of this first section is organized by the gradual rotation through this set of transpositions, which can be

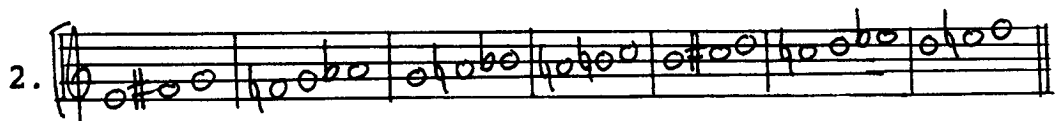
observed in the following seven by seven permutational grid:

Rotation	Ordering of transpositions						
1	D	E	F	G	A	B	C
2	E	F	G	A	B	C	D
3	F	G	A	B	C	D	E
4	G	A	B	C	D	E	F
5	A	B	C	D	E	F	G
6	B	C	D	E	F	G	A
7	C	D	E	F	G	A	B

In addition, a process of growth accompanies this gradual rotation; in rotation 1, only the first two notes from each scale are used:



In rotation 2, the first three notes are employed:



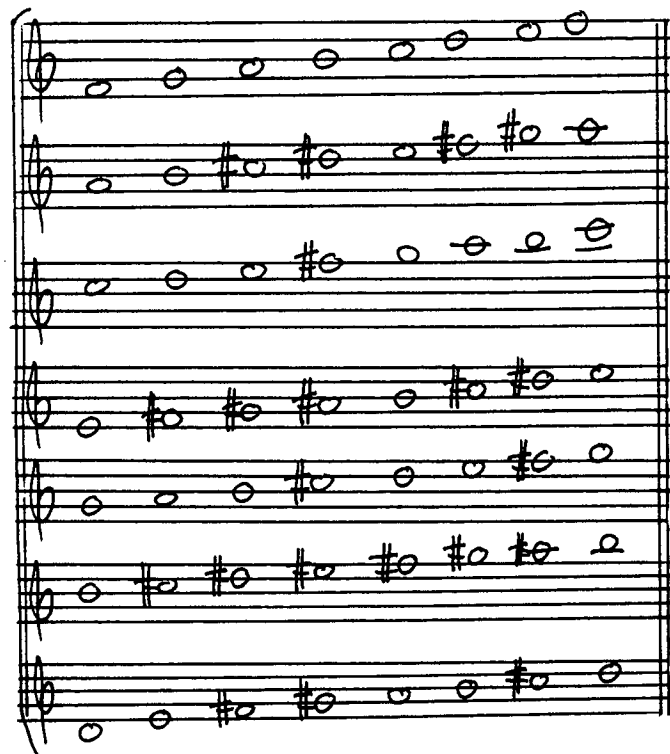
and so on until all seven notes of each modal scale are used, beginning with the transposition on C (which corresponds to bar 43 in the score).

The rhythmic structure of this opening section has been based on the number series 7 3 4 5 6 2, which is used to control the length of individual bars. Because there are seven modal scales in

rotation but only six numbers an isorhythmic structure has been created which enhances the progressive nature of the music, and indeed the whole work is based on this concept.

Section Two

This section was composed from the lydian scale on F, and its subsequent transposition in 3rds:



Lydian on F

Lydian on A

" " C

" " E

" " G

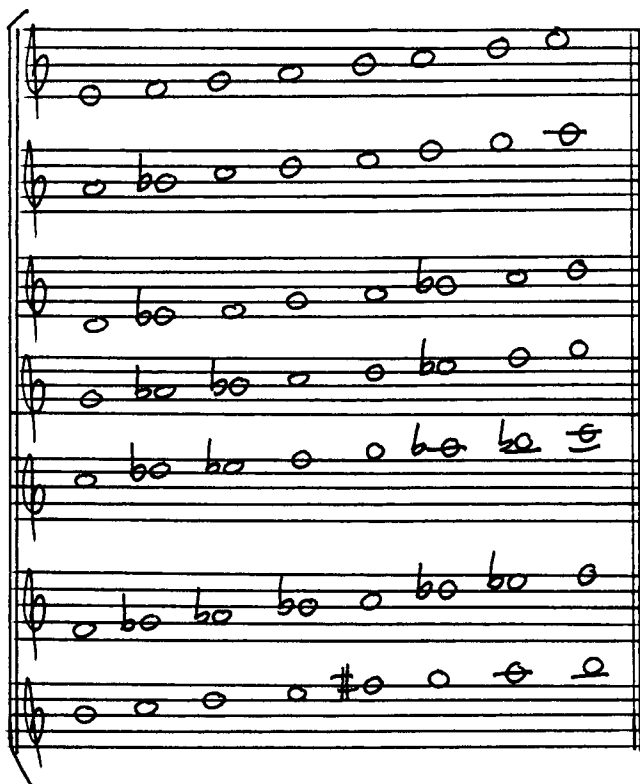
" " B

" " D

I have worked through these transpositions in a cyclic way F - A - C - E - G - B - D .This can be observed by looking at the first fourteen bars of the section. However, in moving through this cycle of transpositions I have exhibited a great amount of freedom, often repeating transpositions in the course of moving forwards, and sometimes dwelling on one transposition for many bars (for example bars 71 - 85). Once again the bar structure has been derived from a number series; 5 4 6 3 2 7 (which is the first permutational rotation, inwards to outwards of 7 3 4 5 6 2)

### Section Three

This third section is based upon the phrygian scale on E and its set of transpositions in 4ths:







The image shows a handwritten musical score for eight staves. The first two staves are labeled 'Phrygian on E' and 'Phrygian on A'. The remaining six staves are marked with double quotation marks and labeled with the notes D, G, C, F, and B. Each staff contains a sequence of notes, primarily half notes and quarter notes, with some accidentals (flats and naturals) indicating the specific transposition. The notation is written in a simple, hand-drawn style.

Phrygian on E
Phrygian on A
" " D
" " G
" " C
" " F
" " B

It is also based upon the number series 3 6 2 4 7 5 (obtained from 5 4 6 3 2 7 in the last section). Instead of controlling the bar structure, as in the previous two sections, the numbers are now used to control the movement, in semiquavers, up the phrygian scale.

As the music propels forwards the harmonic language becomes more complex as transpositions become superimposed. This is achieved by the simultaneous movement through the above transposition grid at two different rates of speed. For example, from bar 168, the lower strings are playing notes from the phrygian scale on A, whilst the upper strings play trills from the first two notes of each transposition.

From bar 178, the  figure adds a new layer to the scale motif and the trills. This accented semiquaver figure works through the transpositions and as it does so, it undergoes an additive process of growth:

Transpositions	G, C, F, B, E, A, D	C, F, B, E, A, D, G	F, B, E, A, D, G, C
Notes of scale	First four notes	First five notes	First six notes
Rhythm			

From figure F, the music works its way through another cycle of transpositions. This time the rate of change between one transposition and the next is faster, and the scalar motif works up the phrygian scale every semiquaver instead of every two semiquavers as in the previous passage. Transpositions become superimposed again until from bar 226 the violins rapidly play through the first two notes of each transposition (A, E, G, D, C, F, B) above the lower strings based on phrygian on E.

From figure H similar processes are reapplied; whilst the lower strings play a semiquaver motif based upon the phrygian scale on D, the upper strings work their way through another set of transpositions, beginning with three notes of each scale and progressing to four, five and six until all seven different notes are employed.

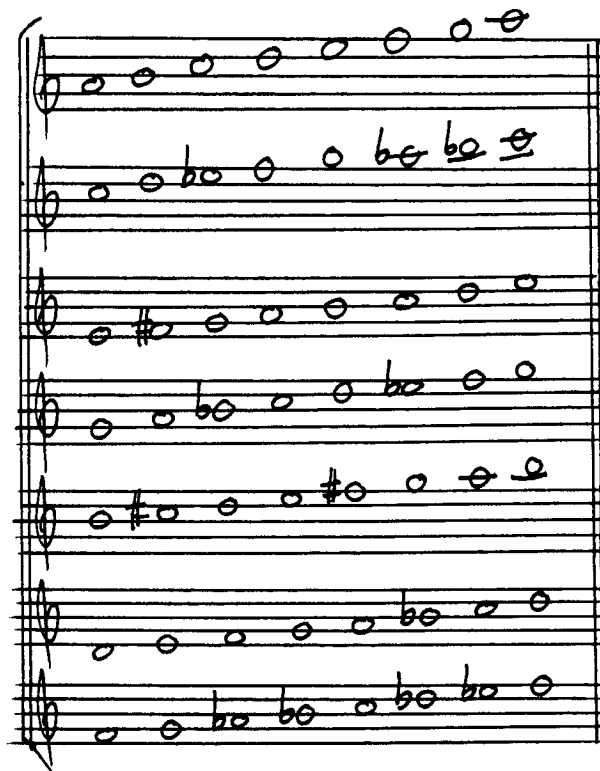
To enhance this progressive harmonic development, from figure I



another number series comes into action 4 2 7 6 5 3 (which is the next permutation from 3 6 2 4 7 5 ),and is used to control the rate of change between the rhythmic accents in the lower strings.Eventually the music propels itself into figure J.

### Section Four

This final section is based upon the aeolian scale on A,and its transposition in 3rds:



Aeolian on A

Aeolian on C

" " E

" " G

" " B

" " D

" " F

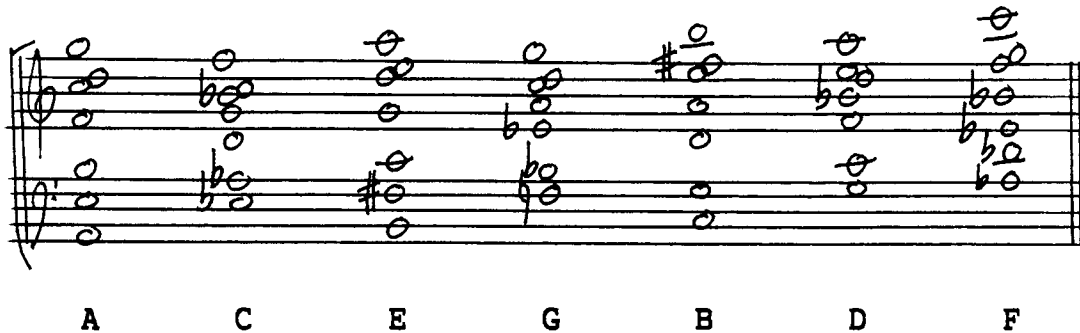
It is also based upon the superimposition of two number series; 6 7 5 2 3 4 (derived from 4 2 7 6 5 3 ) and 2 5 3 7 4 6 (derived from 6 7 5 2 3 4 ).One more permutation would bring the series back to the opening set of numbers 7 3 4 5 6 2 .

There are three main elements to the beginning of the composite texture from figure J:

- 1.The trills in the violins,derived from playing notes two and three,and five and six of the aeolian scale,

and working through the set of transpositions A,C,E,  
G,B,D,F. The duration between trills is derived from  
the number series 6 7 5 2 3 4.

2. The glissandi and sustained notes in the violas and cellos are based upon an harmonic progression which alternates between a chord of 5ths and a chord of 4ths built out of the notes of each transposition of the aeolian scale:



3. The gradual ascent of the aeolian scale, which begins in the basses at figure J, based upon the rhythmic structure 2 5 3 7 4 6 and gradually becomes superimposed as the other string sections join in canon. The progressive nature is reinforced when at each entry a new rhythmic figure is introduced.

Finally, the music paces to silence.

## CONCLUSION

The act of composition is a continual journey, sometimes one retraces old paths, at other times a new route is revealed and one progresses forward into a new landscape. For me, the composition of my PhD portfolio has been a journey of continual clarification and simplification of the techniques I have used, both with regard to the integration of the melodic and harmonic perspectives of composition and the formal structures I have used. This gradual unwinding compositionally has also accompanied a growing concern with the natural, progressive cycles of life, and I express this in my music through my concern with developing a progressive, cyclic form which is steadily evolving both within a particular composition and from one composition to the next.